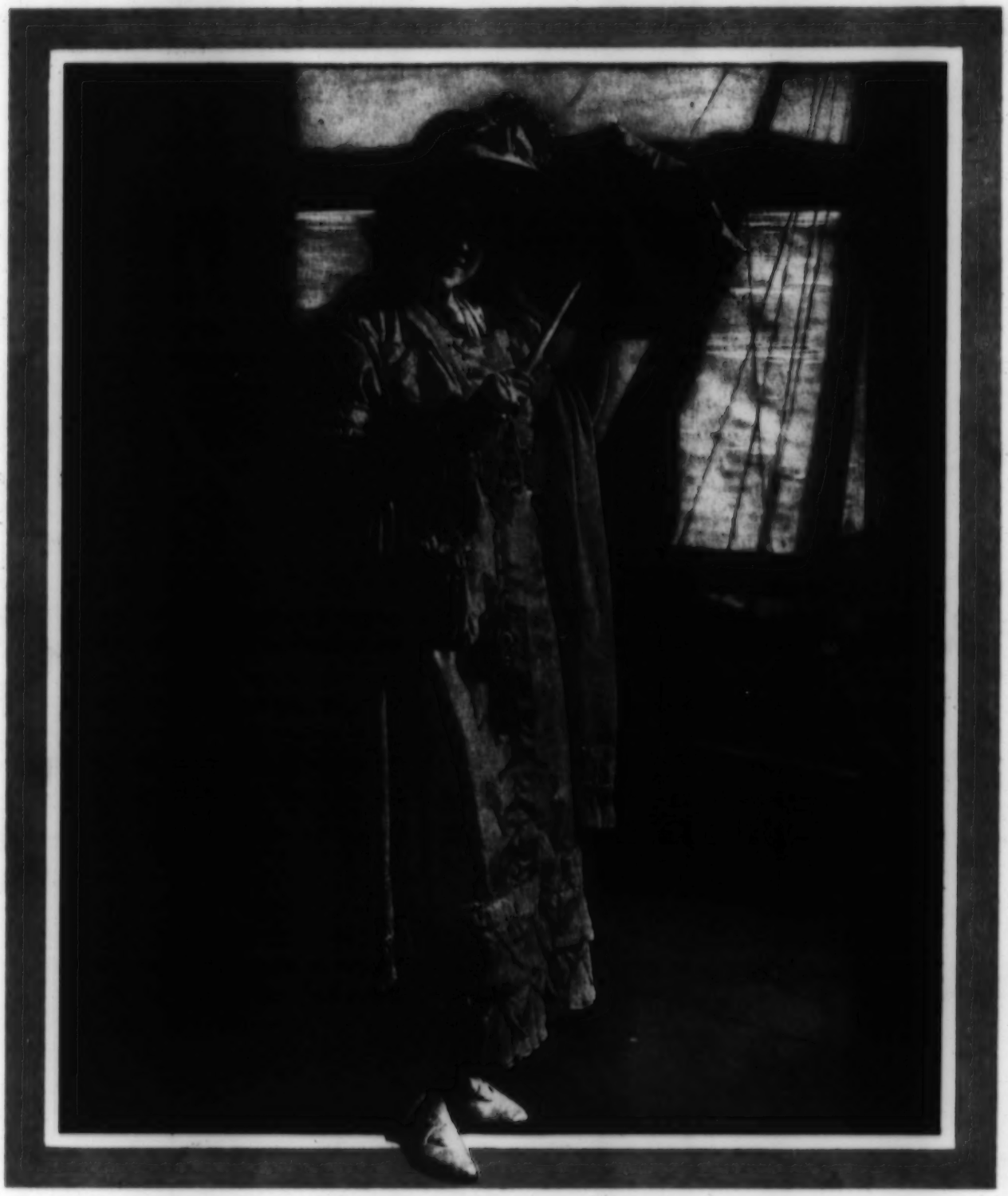
Mirror Annual Out Next Week

DRAMATIC MIRROR

JANUARY 20, 1917 PRICE TEN CENTS



FRANCES STARR
In "The Little Lady in Blue"

THIS WEEK'S MIRROR COVER

Francés Starr, the subject of this week's cover, has spent sixteen very active years on the stage, as a stock actress, as a leading woman and as a Belasco star. The public knows her best as an interpreter of dramatic roles.

But if one stops to consider Miss Starr's record before the days of her fame, it is really not at all surprising that she fits so naturally into the character of the charming English miss, "The Little Lady in Blue" of the early part of the last century. Perhaps a thorough stock training had more than a little to do with the development of Miss Starr's versatility, which enables her to step from drama to comedy and score quite as effectively in one as in the other.

First came a stock engagement at the old Murray Hill Theater in New York, then another at the Alcazar in San Francisco, another at Castle Square in Boston and still another at Proctor's 125th Street Theater, and all the while the young actress was receiving a fair share of experience in comedy. Those who followed her early work do not wonder at her success in "The Little Lady in Blue."

THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

VOLUME LXXVII — NEW YORK, SATURDAY, JANUARY 20, 1917 — No. 1987

STATE WANTS ITS SHARE

Large Salaries Paid Motion Picture Stars Said to Have Inspired Move to Increase Taxes on Theatrical and Film Industries

ALBANY (*Special*).—Notwithstanding the fact that the Senate has failed to concur in the amendment to the resolution appointing a committee to investigate the practicability of imposing a tax on the theatrical and motion picture industries in the State, the fight will continue in the Legislature to force the whole amusement business to pay a State assessment on its earnings.

It is expected that the resolution will be further amended to an end that it may not be as all-embracing as at present, and that, in its new form, it will be adopted unanimously by the Legislature.

The plan to levy taxes on the amusement enterprises of the State, was inspired, it is said, by the reports which reached certain Assemblymen of the enormous salaries paid to motion picture stars. The legislators believed that if the film manufacturers could afford to pay their players the huge salaries that are reported in the various trade weeklies, a small tax levied upon the earnings of the industry would add materially to the revenues of the State. Such a tax was deemed just and deserved, but in order that no charge of discrimination might be brought to bear, the taxation plan was enlarged to embrace the entire amusement business.

A committee was formed to investigate the motion picture industry with a view to imposing a tax and a resolution was introduced in the Assembly ordering that an investigation of the whole theatrical business be undertaken.

The inquiry proposal was offered to the Assembly on Wednesday night, Jan. 10, by Clarence F. Welsh of Albany, and was adopted unanimously. The Senate, however, failed to concur, and voted to refer the matter to the Committee of Taxation and Retrenchment.

The members of the investigating committee are Assemblymen Heber E. Wheeler of Ontario, Henry E. H. Brereton of Warren, Robert McC. Marsh of New York, August C. Flamman of Kings, and Henry C. Schimmel of New York; Senators William A. Carson of Yates, James W. Yelverton of Schenectady and James J. Walker of New York. Messrs. Walker and Schimmel are the only Democrats.

Mr. Wheeler, who is the chairman of the committee, lives in the tiny village of Holcomb, which, it is said, does not even boast of a post-office, to say nothing of a picture theater. However, it is his idea, so it is stated, to treat the motion picture men "with every leniency." Personally, he favors Sunday performances and a light tax of some kind.

Theatrical and motion picture interests, as represented by the United Managers' Protective Association, are planning to oppose vigorously any effort on the part of the State Legislature to tax their enterprises. The theatrical legislation at Albany this year is regarded by amusement men as a legalized form of "hold-up.' They are waging a fight for a law making legal the operation of their theaters seven days a week. To obtain this concession they state they are to be subjected to a proposition of special taxation.

It is believed in some quarters that if they protest too strenuously against the proposed tax or threaten to test the constitutionality of the tax they will be promptly punished by losing their fight for a Sunday opening bill.

"ANNA HELD'S REVUE"

"Anna Held's Revue" will be the first production to be staged in the new Anna Held Theater, which the Messrs. Shubert are to construct for the American-French comedienne in West 44th Street, next to the Shubert Theater. The entertainment will be patterned after the revues which were popular in Paris before the war, and will satirize and burlesque the current political, national, artistic, as well as theatrical events of the United States.

OPERA COMIQUE COMING

The Opera Comique of Paris, the famous organization that has been such a popular attraction in the French capital for many years, is to visit America in February. A business representative of the company is now in New York negotiating for a theater and arranging other details for the engagement.

"AUTO WEEK" DISAPPOINTING

"Auto Week" did not prove as profitable as was expected by the theater ticket brokers. On account of the automobile show at Grand Central Palace, which naturally brought into town a great number of visitors, it was supposed that the seat sales would be very heavy, but evidently most of the strangers spent their evenings at the show. An average of reports from the brokers still gives "The Century Girl" the leading position in amount of tickets sold, with "The 13th Chair" next. The following four are, "Turn to the Right," "Nothing but the Truth," "Shirley Kaye" and "Her Soldier Boy."

RECEIPTS STILL CLIMB

"Century Girl" Is Reported to Have Returned $85,000 on Original Investment

"The Century Girl," which opened the Messrs. Dillingham-Ziegfeld regime at the Century Theater on Nov. 6, continues to be the biggest paying attraction in town. Thirty-five thousand dollars are the average weekly receipts of the musical play, it is reported, and the theater ticket agencies have renewed the eight weeks' purchase of seats which they put into operation the day after the premiere.

It is said in reliable circles that "The Century Girl" cost nearly $150,000 to produce, but so profitable has the enterprise proved that $85,000 of this initial outlay has been recovered already. Four more weeks are believed to be required to place the production entirely on the credit side of the ledger.

MAX MARCIN FARCE

"Here Comes the Bride" Will Be a Klaw and Erlanger Production

Max Marcin's latest three-act farce, "Here Comes the Bride," is to be produced by Klaw and Erlanger, with the staging in charge of Edgar MacGregor, who has controlled the rights to the play. The scenes of "Here Comes the Bride," are laid in New York at the present time. Prominent in the company will be Will Deming, Walter Jones, Leo Donnelly, Sydney Greenstreet, Emmett C. King, Walter Fenner, Maude Eburne, Florence Shirley, Amy Summers, Sue McNanemy and Mildred Booth. The first presentation of the farce will be in Rochester next month. After a short tour out of town it will be brought to one of the Klaw and Erlanger theaters in New York.

"THE RAINBOW GIRL"

Rennold Wolf and Louis A. Hirsch to Collaborate on Musical Comedy

Rennold Wolf has been engaged by Klaw and Erlanger to write the book and lyrics, and Louis A. Hirsch to write the music for a musical comedy to be produced this Spring. The title of the new play, which will be in three acts, is "The Rainbow Girl." Like previous Klaw and Erlanger musical plays, it will be produced on an elaborate scale. The scenery will be especially designed by Joseph Urban, whose work in "Around the Map" and "Miss Springtime" attracted so much attention. The sketches for the costumes are already in the hands of F. Richard Anderson, of Schneider and Anderson. The chorus will be drilled by Julian Mitchell, and the dialogue directed by Herbert Gresham.

"The Rainbow Girl" calls for a large cast, and lends itself peculiarly to picturesque settings. A notable company of artists will be engaged, and in a short time the play will be placed in rehearsal. Mr. Wolf has written, in collaboration with Channing Pollock, "The Red Widow" and other plays.

FINDING A HOME FOR "THE LODGER"

Despite Critical Condemnation English Play Does Surprising Business — First Week Shows Profit

"The Lodger," the mystery play of English boarding-house life, which closed its engagement at the Maxine Elliott Theater last Saturday night, is involved in a unique situation. After failing to obtain a Broadway theater for an indefinite season, the producers of the play finally succeeded at the last moment in renting the Maxine Elliott for the week beginning Jan. 8, in the hope that should the comedy win profitable favor they could secure bookings at some other theater for a continuance of the engagement.

The play opened to $133, and on the second night the receipts mounted to $500. At the end of the week a very substantial profit was recorded. But the play was compelled to relinquish its possession of the Elliott, owing to the resumption there of Gertrude Kingston's engagement in the Shaw and Dunsany plays. After a vain search for a Broadway playhouse in which it might continue its run indefinitely, "The Lodger" has finally taken tenancy of the Bandbox Theater in East Fifty-seventh Street. And this lease was only made possible by the illness of Arnold Daly, which forced him to relinquish his possession of the East side playhouse, following a single performance. Had the Bandbox been unavailable, "The Lodger" would probably have played matinees at one of the Shubert houses.

D. Frank Dodge, the well-known scenic artist of the firm of Dodge and Castle, is reported to be the financial backer of the enterprise. He has long been ambitious to enter the New York producing field and should his first venture prove as successful as he hopes, it is said that he will continue to make productions here from time to time.

"The Lodger" is from the pen of Horace Annesley Vachell, and is based upon a story by Mrs. Belloc Lowndes. It was originally produced at the Haymarket Theater, London, last Spring, where it had a run of several months. The cast is headed by Lionel Atwill, Phyllis Relph, and Beryl Mercer.

PLAYERS IN "THE LIONESS"

For the support of Margaret Anglin in Rupert Hughes's new play, "The Lioness," George C. Tyler has engaged Mary Boland, Jennie Eustace, Leila Repton, Kenyon Bishop, Mary Leslie Mayo, Hortense Clement, Helen Erskine, Lester Lonergan, George MacQuarrie and J. M. Kerrigan. Rehearsals have begun under the direction of Brandon Tynan, and the play will be presented in Atlantic City Feb. 1.

AS WE WERE SAYING—

By Mademoiselle Manhattan

I WONDER if anybody is so universally beloved and respected in the profession as the Dean of the stage of whom we are so proud?

Of course, my little typewriter is speaking of William H. Crane, whom we all, old and young, call "Billy." You probably know that Mr. and Mrs. Crane are off for California where they expect to sun themselves and fill their lungs with that wonderful quality of ozone which is generated of the salty air of the Pacific, plus the pure ethers of the Sierras.

IN "THE GREAT CATHERINE."
Leslie Austin and Miss Compton-Mackenzie.

I betook myself to the Claridge the other day to say good-by to the bridal couple—for although it is forty-seven years since the Cranes were married the happy pair are still honeymooning—and found "Billy" Crane holding an automobile reception in the lobby. Manufacturers who had come to the auto show from all points north, south and west, as Al Simmons says, were there, clamoring for a handshake from our young comedian, and you would have thought, and been quite justified in your error, that it was Mr. Crane's auto show at the Palace and Mr. Crane's auto salon at the Astor that had brought all the new millionaires to town.

Accompanying the bridal party to the coast are scripts of several of Mr. Crane's favorite comedies, which may be done on the screen before they return, but although movie magnates wave vast, enormous, immense, tremendous, huge and immeasurable bank rolls before the eyes of the opulent W. H. C., none has as yet succeeded in inducing him to affix his signature to a contract. However—as we were saying——

That Alla Nazimova!

I don't know why we all love having our heart torn out by the roots, but certainly every girl who is a genuine woman loves a sob-fest in the theater as she loves a Caruso night or a Paderewski matinee, and enjoys blubbering and making a fright of herself with tears and deep drawn agonies, when she goes to see her Nazimova.

I boldly place myself upon record as loathing "War Brides." Of all the overrated balderdash these two ears ever listened to, that abortive attempt at bigness was the most fustian nonsense. In the picture, where the railing dialogue was omitted and stern visions of awe unevoked in the spoken story were shown, it was terrible insofar as the genius of Mr. Brenon triumphed over the scenario, and the final tableau is finer, sterner, stronger than anything I have ever seen on the screen, but for the rest—well, I am caressing my jade Buddha and praying all my little gods and war dragons, that now that our wonderful Nazimova has come into her own in the strangely constructed affair that her illuminative art makes a great play, we shall have no more sloppy war brides from that super actress.

But good gracious, here I am scolding away like a vixen, about a dead and buried thing that shows no sign of throwing off its cerements. So to cheerfuller affairs.

If you read any nonsense that seems to quote Maxine Elliott, in the papers, you may very well skip it. Miss Elliott has sternly secluded herself from every newspaper person in town and I am the sole and solitary exception.

The Selwyns have invited housemaid's knee by throwing themselves at Miss Elliott's feet in the attitude of supplication, and begging her to see reporters and talk about her experiences at the front during the two years she lived just at the edge of the firing line and dispensed aid to Belgium martyrs. But in vain.

I spent a short, short hour with Miss Elliott a few days ago listening to her recital of these happy experiences, over a cup or two of tea at the home of friends with whom she is visiting. I call them happy, these heart-rending happenings, because Miss Elliott, putting behind her the ease of her petted life in London, the success of her English career as a fashionable favorite of the English stage, and the serene domestic happiness she has enjoyed with her sister and the adorable children of Sir Johnstone and Gertrude Forbes-Robertson, has won the high privilege of angels by ministering to the most pathetic of all war's victims, the martyrs of Belgium.

"I cannot consent to speak of these experiences for publication," Miss Elliott said, her great eyes sombre with the memories of her experiences, "it would seem like making capital of the most sacred experience I have ever known."

It was not Maxine Elliott the actress, but Maxine Elliott the woman, a creature all spirit and dew and fire, who thus gave herself—working with her hands as well as organizing with her brain and comforting with her heart—in the cause for which she laid aside professional ambition, personal comfort, personal prejudices and preferences, and stained her hands and spent her heart for bleeding Belgium.

Do you wonder that King Albert pinned upon her khaki uniform the highest decoration his royal hand could bestow? And do you wonder that blessings of thousands upon thousands of homeless and horror fed refugees halo her about as a woman set apart for the worship of a stricken nation?

As I looked at row after row of photographs of the scenes amid which her work was accomplished, I understood how such work as Maxine Elliott has done must be a baptism to the splendid woman who dedicated herself to such a cause. And of course that woman couldn't chatter about such a mission for the benefit of her professional press agent. But I venture to predict that after Miss Elliott has finished the picture which will give her more money to spend on her suffering Belgium, she may be induced to tell the world in lecture or interview what the Prussian invasion means to the women and children of that land.

I suppose that before you read this idle chatter, you have improved your mind by reading the critical columns of THE MIRROR, and so I am not going to mention the big hit registered by "Have a Heart" or the Nazimova play at the Princess. But, you must listen to a few brief and cackling comments on one of the most interesting first-night audiences of the present year, and that of course is the gathering that greeted Mr. Savage's production of Guy Bolton's and Pelham Wodehouse's and "Jerry" Kern's corking piece at the Liberty Theater.

Of course a first night at the Liberty has a peculiar pulchritudinous charm all its own, because you are greeted at the very entrance by the handsomest house-manager in New York, and after you slip past "Jack" Mayer you are likely to capture a smile from Marc Klaw or A. L. Erlanger, not to mention Al Arons, Herbert Gresham and Freddy Zimmermann.

Having passed this blithe barrier of smiles last Thursday evening, of course one encountered Henry W. Savage, ruddy from a cruise in Southern waters, and with a cock-sure twinkle in his eye, which subsequent applause for "Have a Heart" fully justified.

Then there was the hustling Wiswell, the handsome Miss Stansfield, the dark-eyed Gresso and others of the Savage staff, all looking picnicky and unafraid of what the evening might bring forth.

The loudest applause for the first act came from Sam Harris, who knows a good thing when he hears it. The chap who threw double rows of salvos at the novel finale when the whole show window system of Schoonmaker's emporium was filled with sales persons looking down the street after Eileen von Biene who was singing behind them instead of eloping in front of their very eyes, was Melville Ellis. Some appreciative society woman is sending Mr. Ellis a daily nosegay of the new Hoosier Beauty rose, and everybody says "who's your beauty?" when Mr. Ellis tells about it.

Margaret Mayo looking younger and happier than ever is the pretty blond who flirts with Edgar Selwyn, in the third row, and the dignified gentleman who tries not to applaud but can't help it, is John Rumsey the play broker who placed the piece with Mr. Savage.

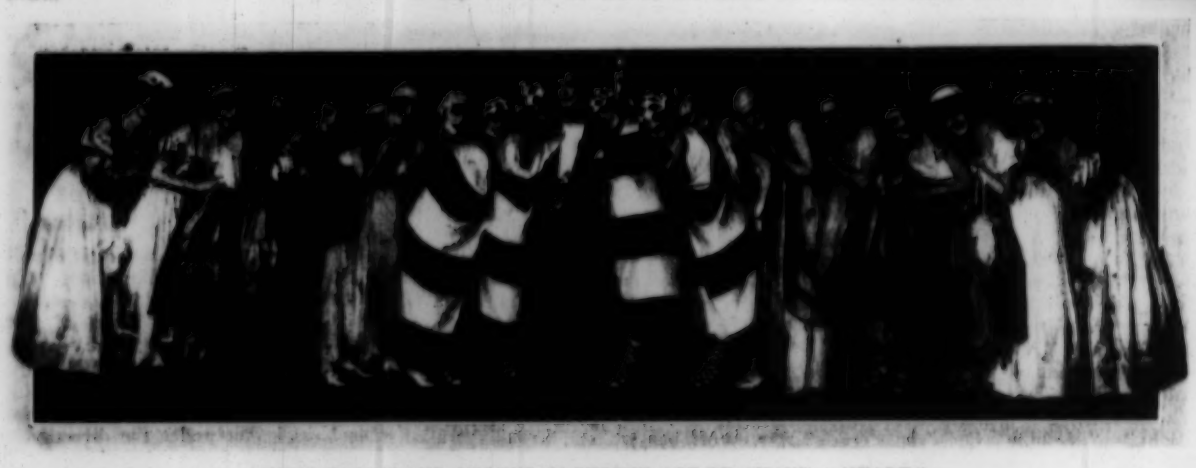
All the English actors in town are present, of course, to show appreciation

Photo by White, N. Y.
MADAME NAZIMOVA,
Playing Season at The Princess.

of the producing done by stage director Edward Royce who used to be Sir George Edwards' right hand man. Roi Cooper Megrue is among those present, and of course his best girl is with him, chaperoned by her big brother, who is Mr. Megrue's uncle on his mother's side. The Westchester crowd is present of course to applaud Louise Dresser, who wears some unfortunate dresses, but triumphs over them nobly as a movie actress whose heart melts in the last act.

Flavia Acaro who deserves a song has

(*Continued on page 5*)



BILLY B. VAN AND CHORUS IN SECOND ACT OF "HAVE A HEART."
Henry W. Savage Production That Had a Successful Opening at the Liberty Theater Last Week.

POPULARITY FIRST AIM

Producer of "The Merry Wives of Windsor" Would Like to Make Top Price One Dollar

At the first performance of "The Merry Wives of Windsor" at the Park Theater, Thomas Wise stepped out of the character of Falstaff between the acts to express to the audience his "appreciation of the kindly reception of the audience." It was a singularly frank and engaging speech as we recall it, Mr. Wise touching upon the familiarity of the playgoing public with his own limited but enjoyable Shakespearean experience, and with the careers of the other stellar members of the cast, Constance Collier and Isabel Irving, and concluding with a graceful tribute to the enterprise and artistic intelligence which the younger producers were bringing to the theater of today.

"It is, indeed, inspiring," he said, "to see these young fellows—these Williams, Coreys, and Heins breaking into the hazardous business of theatrical productions and winning so much success with their accomplishments.

Photo by Hayes, Detroit
SILVIO HEIN.

"Take Hein here, for instance. Here is a young man who has heretofore been associated with the composition of music—and good music it is, too. Suddenly we find him established as a producer and a producer of Shakespeare at that. 'Why do you select a playwright for whom, as certain critics tell us, there is no popular demand at the present time?' I asked him. 'Because,' he said, 'I want to begin at the top. My career as a manager will have a more auspicious start, I believe, if I choose the best playwright.'"

Whether Mr. Hein's venture proves profitable is a question that the industrious theatrical chroniclers will have to settle in their summaries next June. They will, however, be sadly negligent in their duties if they fail to record the amazing courage of a man who, instead of following his lucrative profession of song-writing, elects to produce Shakespeare, as his initial managerial enterprise, in a season in which comedies and farces of the most decidedly-modern type are the dominant entertainments.

Mr. Hein is not the kind of new producer who conducts his business in whatever theater he happens to have engaged. He maintains a large suite of offices in Times Square, and it was there that we found him, somewhat reluctant to talk of the share he has in this season's theatrical productions.

"Tom Wise was really the inspiration of my decision to select a play of Shakespeare's for my first production," he said. "I chose 'The Merry Wives' because of Wise's Falstaff. Such a great performance as he gave at the Criterion Theater last Spring, following a preparation of only three days, deserved to be continued. It was the finest piece of character work I had ever seen. He was the very embodiment of the fat knight—unctuous, swaggering, ribald, and clumsy. Mr. Wise's own eagerness to appear again in the part was a further impetus, and it was easy to come to a satisfactory understanding. He accepted my offer to assemble an able cast and star him as Falstaff, and together we selected the company, planned with Joseph Physioc, formerly Richard Mansfield's scenic artist, for the designing of the settings, and put the costuming in the hands of real artists. Miss Collier and Miss Irving were asked to join the organization, and it required no effort to convince them that it was one of which they would be proud to be members."

"What is your aim in theatrical production?" was asked.

"To realize certain artistic ambitions rather than to increase my bank roll," he replied. "Not that I despise the latter—far from it. Success is judged so largely by the box-office returns that that aspect of it cannot be ignored. But unless the productions that I make are successful artistically as well as financially, I shall have fallen short of my aims. That is why I am glad that I was able to use a play of Shakespeare's for my initial effort. After all, he is the best in drama—and why begin with anything less than the best?

"Then, too," he continued, "I have always believed in Shakespeare. The genius of the man lies in his timeliness. The humor of 'The Merry Wives' is of a kind that evokes as much laughter today as it did three hundred years ago, provided, of course, it is played in a spirit that is modern enough to be understood. Mr. Wise agrees with me perfectly on this score, and it has been our purpose to make this production of the Elizabethan comedy one that can be judged by modern standards of what constitutes not only a fine literary performance, but an entertaining and popular one as well."

Mr. Hein spoke of his desire to establish a policy of popular prices in his productions of first-class plays.

"Popular—that's the word I would like to use for my slogan—the play for the people. If I had my own way, I would never charge more than a dollar a seat for my play. Thus, they would come more within the reach of the people. Unfortunately, theater managers cannot appreciate my point of view in this matter, and I have to acceed to their wishes. But the day will come, I hope, when I can present a fine play, acted by a capable cast, artistically staged—in fact, a production of the highest type—and make my top price one dollar. I think it would pay.

"My first and only aim in my first effort," he went on, "is to give an artistic, but at the same time, popular performance. The cast is composed of excellent players, and the costumes and scenery were especially designed. Naturalness is the keynote of the production—lines spoken spontaneously, costumes in keeping with the period, and scenery that reproduces as faithfully as possible the atmosphere of the rural England of three hundred years ago.

"The play has proved, incidentally, a great delight to me as a composer, as it provides an opportunity for some original music that I greatly enjoyed writing. A friend stopped me on the street the other day, and said: 'I hear you've written a musical comedy called 'The Merry Wives of Windsor.' Who did the libretto? He was not so wide of the mark, for there is so much music in the play, particularly in the last act, that it might almost be rated as a musical play."

Asked as to his future plans, Mr. Hein said that they are now rather indefinite.

"Two things, however, are certain," he said. "One is that 'The Merry Wives' is only the first of the productions I intend making. The other is that the artistic success of everything I undertake will always be my chief concern. Popular plays—and only the best—shall be my contributions to the American stage."

LOUIS R. REID.

AS WE WERE SAYING

(*Continued from page 4*)

nothing to do but scold and look stunning, but her friends in the audience rise to frenzied applause every time she appears—which is quite right.

Carefully concealed in two gallery seats are the blushing authors, whom the audience vainly calls for after Billy Van proves himself the best Napoleon musical comedy has ever seen, and Jerome Kern, who has listened wisely and well to "The Tales of Hoffman" and "The Merry Widow," blushes—is it with delight or guilt?—at the furore created by his fascinating music. Altogether it is a night of nights, and if ever a piece was launched with laughter and laudations that piece is certainly "Have a Heart."

Mercy! How I do wheeze this morning. I had meant only to say a few words about things here and there, and I have filled my allotted space without mentioning half the happy events I want to chronicle.

Blanche Bates is rehearsing a new piece, and so is Billie Burke.

And as for Tom Wise, he is really unfair to Beerbohm Tree by showing up that lean knight's performance of the part of the fat knight in the "Merry Wives of Windsor," most cruelly. I hope you saw his performance at the Park Theater. It is a far more mellow performance, even, than that at Mr. Hackett's Criterion last Spring. Constance Collier contributes her fine characterization of Mistress Ford, and it must be a joy for her to escape the everlasting flapping in her face of Henrietta Crosman's draperies, which was so afflicting a feature of the Tree production. Isabella Irving is enchanting and legitimate as Mistress Page, and across the Circle in Central Park the statue of Shakspeare may well smile upon its pedestal at a splendidly adequate and Shaksperian performance of the rollicking comedy of Windsor.

What a joy it must have been for Henry Miller and Marie Tempest to come together at rehearsals of "Her Husband's Wife," and how "Al" Thomas must have enjoyed the conjunction, if he tore himself away from his Rhode Island acres for the preliminaries of the revival.

It is no disparagement to the capital actress who created the part now played by Miss Tempest to say that the original production failed to hint, even, at the possibilities of the role. The revival is a triumph for Miss Tempest, who looks more piquantly fascinating and acts with more provocative sparkle than in years.

Laura Hope Crews acts with a new authority, and if one misses Walter Hampton and Henry Miller, who dare be fussy?

"LILAC TIME" PLAYERS

Selwyn and company have completed the cast of "Lilac Time," the new play by Jane Cowl and Jane Murphin. In addition to Miss Cowl the players include Orme Caldara, Henry Stephenson, Cecil Yapp, Lawrence Grant, Emile Detramont, Mayne W. Lynton, Leslie Austen, Harry Hanlon, Henry Crocker, Charles Esdale, Herbert E. Jelley, Michelette Burani and Louise Coleman. George Foster Platt is staging the play.

RALPH KIRCHNER.
Artist at Cocoanut Grove.

SOME OF THE GIRLS IN "LOVE O' MIKE." *White, N. Y.*
Comedy with Music Now at the Shubert Theater.

ESTABLISHED JANUARY 4, 1879

THE NEW YORK
DRAMATIC MIRROR

1493-1505 BROADWAY, NEW YORK
Telephone Bryant 8360-8361. Registered Cable Address "Dramirror"
LYNDE DENIG, Editor

Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY
HARRY A. WILSON, President
LYMAN O. FISKE, Secretary and Manager

SUBSCRIPTIONS

One year, $2.50; six months, $1.25; three months, 65c. Foreign subscription, one year, $4.00, Canadian, $3.50, postage prepaid

The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road. Australasia News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified Advertisements furnished on request.

WHAT'S THE MATTER IN ST. LOUIS?

IT IS more difficult to understand why some companies "keep it up" than it is to find a satisfactory reason for the failure of others. Here is the closing of the Park Opera Company in St. Louis. It is a company of more than usual merit. It was so popular in St. Louis that the city came to think of it as a local organization. It was so closely affiliated with the Players Stock at the same house that the combination was regarded as belonging exclusively to the stock zone. It started in St. Louis May 25, 1914. At this writing no reason has reached us for the shut down. The company is not disbanded, for it is intimated that it will go to Kansas City for a fortnight. Our St. Louis correspondent reports that the closing has created a depression in playgoing circles. That is nothing strange. The oddity is that a manager should give up an apparently profitable business without explaining to the community which has contributed to his success. The situation in St. Louis does not call for an investigation, but it warrants an inquiry.

THE PLAYER'S BUFFALO BILL

THE GREAT white Scout is dead. Not the showman, although Buffalo Bill was most of the performance in which he appeared, and superb in his part. Vain as a peacock on parade he did it to please. Not as the recipient of court favors, although he must have detracted from the light that beat upon the throne before which he bowed. Not as the figure-head of the pageant which made a holiday in the town in which he appeared. Not in the quagmire of politics where he was out of place when he tried it. Not in any of these phases will he be remembered by those who appreciated him most, the players of the land.

He will be recalled as the Scout of a period in the history of the United States, when the Indian and the bison were the lords between the west bank of the Missouri River and the great mountain range; as the guide of the soldiery, and at the same time, knowing all his faults, still the friend of the chief of every tribe. Back of all this, a rider, at the age of fifteen years, of the pony express, when the pony express was a new wonder of the world. In this as in the other lines we have mentioned, he always stood out as he did when he stood where the slaughter was reddest. As long as he lived the new generation could see in him the type of the pioneer who blazed the trail. Now that he is dead, the same generation knows that the book is closed. Buffalo Bill is the final curtain on the stage that witnessed the completion of the formation of a great nation—that saw the birth of the best American fiction and poetry. It is for all these that he will have a place in the gallery of American drama.

They say that he will be buried on the top of a mountain. That is where he lived for seventy-two years.

"PIERROT" AND "HUMPTY"

MERRILY runs Winthrop Ames's "Pierrot the Prodigal" at the Little Theater. It has passed its 150th performance. That causes somebody to remark that "Pierrot" has a record in the run of pantomime in this country. "Are we so soon forgot when we are gone?" George L. Fox played "Humpty" here, says one who keeps the records, more than one thousand times—not consecutively, of course. Then somebody arises to say that there is no comparison between Fox's "Humpty" and "Ames's "Pierrot." Well, who ever said there was? But the chances are that most of those who say that never saw Fox's "Humpty." It takes an old timer to make comparisons.

With every acknowledgment of its delicate and artistic touches, and with the assurance to Mr. Ames that when his "Pierrot" is gone we shall linger over it as one stays by any perished delight, we doubt when it shall have been as far away from its triumph as "Humpty" is away from its glory, there will be as much of it to recall as there is of "Humpty." Where, in "Pierrot" is there a list like Old One Two, Tommy Tucker, Little Goody Two Shoes, the Harlequin that was not like any Harlequin we have ever seen since, and the graceful Columbine whose witchery has not yet been duplicated.

And there never was but one George L. Fox. Once when he was playing in Chicago, not his first visit, perhaps, but his audience was new, for it was made up of people who had survived the great fire, he appeared at the old Academy of Music on the West Side, the only theater in that part of the town. The populace gathered in front of the house until the fire department had to be called out to assist the police in keeping back the crush. And when the show was over and Fox went over to the South Side to his hotel the streets on which the old Sherman House fronted were so congested with people waiting to see "Humpty Dumpty" Fox, that old Mayor Colvin, the same who, when greeting the King of the Hawaiian Islands on his arrival in the city, asked, "King, will your Highness wash up before you have breakfast?"—said when the crowd blocked the way of George L. Fox, "If it is necessary to call out the militia that 'Humpty Dumpty' gets to bed, I'll issue the order and lead the attack myself." You say, "That happened a long time ago." It did. And it has never happened since.

HEARD ON THE RIALTO

Whether Anna Held should "make 'em cry or laugh" was the subject of much controversy in the Shubert offices last week. Corneil Miles, who is the personal representative of the French-American actress, visited A. Toxen Worm in his office and suggested that Miss Held be allowed to recite her "peace poem" at each performance of "Follow Me."

"Do you know," said Miles, who comes from the Pacific Coast and who believes that as California thinks so should New York, "she made 6,000 persons cry when she recited it in Los Angeles one day last Summer?"

"I don't care how many she made cry in California," replied Mr. Worm, "it is far more satisfactory to us when she makes one person laugh in New York."

The attractions at the Maxine Elliott Theater this season include thus far "Broadway and Buttermilk," "Fixing Sister," "Gamblers All," Gertrude Kingston and "The Lodger." Those at the Princess are "Very Good Eddie" (revival); "Go To It," "The Battle of the Somme" (motion picture); "Such is Life," "Margery Daw," Portmanteau Players and "Ception Shoals." Thus it is seen that the Princess has a clear lead of two over its rival in the race for presenting the greater number of attractions during the season.

"In For the Night," it is said, is an all-Harvard production. The farce, which began an engagement at the Fulton last Thursday night, is from the pen of James Savery, a graduate of Prof. Baker's playwriting laboratory. The press agentry is being done by a group of young Harvard graduates who have taken up quarters in Washington Square, and the cast includes several Harvard men.

Meanwhile, Yale alumni to the number of 1,000 or more have bought the entire orchestra floor of the Century Theater for a forthcoming evening performance of "The Century Girl."

Another interesting controversy is in progress in the theatrical world. This time it is between David Belasco and the small, semi-professional groups of players who are springing up in various parts of town. The *Herald* is devoting considerable space to it, much to the delight of the press agents attached to the belligerents. Mr. Belasco is represented as declaring that the semi-professional organizations take themselves (and are being taken) too seriously. The latter, however, state that they are only in the theatrical field to entertain; that they have no desire to "uplift" or "reform" the stage.

The most audible comments between the acts of "The Merry Wives of Windsor" on the opening night at the Park Theater were "Hello! Doug," "How are you, Doug?" "When did you get back, Doug?" "How long are you here for, Doug?"

And even Thomas Wise interrupted his curtain speech to shout a word of welcome to Mr. Fairbanks, who sat in a stage box.

It is reported up and down Broadway that Paul Henkel, manager of Keen's Chop House, has a new and interesting dish, called "Lambs' Stew." The Lambs, it will be remembered, took quarters at Keen's while their clubhouse was undergoing alterations and that during the last few weeks of their stay the arrangement between them and Mr. Henkel was not working out harmoniously, and——

But that's all we could learn of the story. You'll have to know Paul or some member of the Lambs' executive committee pretty well to get it all.

Why doesn't some manager grasp the psychological moment and produce a peace play?

NEW ATTRACTIONS FOR NEW YORK PLAYGOERS

"'CEPTION SHOALS"

Play in Three Acts by H. Austin Adams; Presented at the Princess Theater, Jan. 10.

Blake	Charles Bryant
Maude	Edith Speare
Smoot	Mitchell Lewis
Eve	Nazimova
Job	Henry Harmon

In a season that has brought forth little in the way of serious dramatic effort, Nazimova's first offering. "'Ception Shoals" by H. Austin Adams, author of "God and Company," a play that aroused much discussion after one performance last year, is particularly welcome, because of its sincerity, its impressive force, its suggestive atmosphere and more than all else because it brings Nazimova back to the stage after an absence of several seasons, if her vaudeville engagement be excepted.

Here, as in his earlier work, Mr. Adams, who once was a curate in the Episcopal Church is much concerned about the hypocrisy of people who are consciously correct in their attitude towards God and society, never dreaming that they may be quite incorrect in their attitude towards human nature. He takes a man thoroughly wearied by the superficialities of conventional social intercourse, a girl blankly ignorant of sex, because all her life has been spent in a lonely lighthouse with no companion save her pious, intolerant and crusty old uncle, whom she believes to be her father, and makes them the central figures in a vivid, heart-touching tragedy, symbolic at times, a bit preachy in its weaker moments, but altogether something that the spectator will not soon forget. The argument that it is dangerous to stifle the sex impulse in a normal woman, is familiar enough; but the treatment is novel and impressive.

The first act, staged to represent a yacht stranded on 'Ception Shoals, is a marvel of atmospheric suggestion. Seemingly there are only three people aboard—the master of the craft, a very primitive sort of seaman, and a young woman who is about to become a mother out of wedlock. Eve swims over from the lighthouse, and, looking a rare picture of lithe, girlish freshness, meets Blake on the beach. He is delighted by her undiluted ignorance and innocence, whereas she is thrilled by her first contact with a presentable man. Also she is initiated into some of the secrets of life by attending the young mother aboard the yacht.

In the somewhat discursive second act, laid at the lighthouse, the education of Eve continues despite the opposition of her uncle, and she is determined to become a mother herself, not realizing a father for the child is rather necessary. Then Blake sails away, promising to return and for five years she waits, making baby clothes and fondling an imaginary infant. Blake has been told that the girl is dead and when he appears on the night of a great storm, the uncle prevents their meeting. The master sails away once more and the grief-stricken, frenzied Eve ends her life in the sea, as had her mother before her.

Even from this brief summary, the possibilities of a character such as that of Eve in the hands of an actress of the caliber of Nazimova are apparent. Her portrayal of the innocent girl in the first act is finely shaded and effective, and in subsequent acts, notably during the moments of agony brought by brooding and disappointment, she rises to a height of emotional fervor that is stirring. Henry Harmon as the uncle, Charles Bryant as Blake and Mitchell Lewis as Smoot give strong characterizations; whereas Edith Speare supplies a correct sketch of a shallow, hysterical young woman.

"IN FOR THE NIGHT"

Three-Act Farce Written by James Savery and Presented by the Empire Producing Corporation at the Fulton Theater, Jan. 11.

Wilks	Joseph Herbert
Mrs. O'Dowd	Marie Haynes
Timothy Crawford	Herbert Yost
Orlando Boffing	Gerald Griffin
Sylvia Curtis	Lily Cahill
Stephen Hamilton	Edwin Forsberg
Mrs. Gorden-Berkborough	Ethel Martin
Lord Montague Bannerdale	Percy Ames
Pussy Mountjoy	Irene Oshier
Frank Harley	Curtis Cooksey
Barbara Hamilton	Eileen Wilson
Col. Nathaniel Curtis	Charles Mason

James Savery, late of Harvard University and points East, who wrote "In for the Night," presented at the Fulton Theater on Jan. 11 by the Empire Producing Corporation, takes for his plot four characters, shuffles them together, wets his thumb and deliberately deals them to the audience, which is perfectly capable of sorting them out from the first moment. The hand that the audience then holds only contains four cards, two jacks and two queens, literally speaking, and it patiently waits for Mr. Savery to produce the fifth card—some sort of amusing situation, surprise or any old thing for relief—from up his sleeve or some other manner of legerdemain, but he does not turn the trick.

The only way the basic plot differs from a great many other farces and especially "Arms and the Girl" seen not so long since on the same stage, is that the couple is interned by burlesque wild tigers instead of serious Germans. Not thinking that their confinement is to last long, a pair of elopers, but not with each other, say that they have just been married. The usual situations follow.

Most of the genuine laughs were contributed by the able characterizing of both Percy Ames and Joseph Herbert. When Mr. Ames was on the stage he lifted the piece considerably by sheer ability in playing a silly-ass Englishman, that white hope of farceurs, and Joseph Herbert gave an amusing burlesque of an American waiter who had higher aspirations, but in the same line of remunerative endeavor. Some good work was done by Gerald Griffin in the role of the menagerie proprietor who considered the twenty-four hours of the play were the most unfortunate in his life because he lost his animals and regained his wife. Lily Cahill, the leading ingenue, looked beautiful and gasped through her part as one of the unfortunate elopers. The balance of the cast included Marie Haynes, Herbert Yost, Edwin Forsberg, Ethel Martin, Irene Oshier, Curtis Cooksey, Eileen Wilson and Charles Mason, who read their parts, such as they are, rather well.

"HER HUSBAND'S WIFE"

Revival of A. E. Thomas's Three-Act Comedy, Presented by Henry Miller at the Lyceum Theater, Jan. 8.

Nora	Norma Mitchell
Richard Belden	Eugene O'Brien
John Belden	Henry Kolker
Stuart Randolph	W. Grahame Browne
Irene Randolph	Laura Hope Crews
Emily Ladew	Marie Tempest

Henry Miller has two legitimate reasons, if not more, for such an early revival of A. E. Thomas's "Her Husband's Wife," which he presented for the second time on Monday, Jan. 8, at the Lyceum Theater. Reason one is that when the comedy was first produced in the late Spring of 1910 it was taken off before public interest was fully satisfied. Reason two is that the play is amusing and still remains sufficiently modern, regardless of the fact that almost seven years of constantly changing dramatic styles have passed.

Undoubtedly it was written ahead of its time, as there is a freshness about it, and in very few incidents is it out of date. Extract these and the one "aside" and the play might have been written yesterday, instead of the time when Mr. Thomas was still dramatic review for the New York *Sun*.

Considering "Her Husband's Wife" on present-day standards, it contains one act—the first—of high comedy, followed by two of broad comedy, and in one place it borders on the Keystone. The humor is bright and easy to laugh at and has a flavor that is rather above the average. The cast, which without presumption could be called "all star," buffs up the lines that have become rusty from disuse and polishes them off to a sparkling finish.

Laura Hope Crews, in the role of the hypochondriac who feels positive that she will die and who wishes to leave her husband well provided with a capable wife, but one that will not oust her from her husband's affections, gives a performance that is altogether charming. In the most minutely detailed character in the piece she is all that could be wished for.

The combination of magnetic charm and skill that belongs to Marie Tempest is clearly defined in her playing of the dowdy young lady who suddenly becomes fascinating after she is chosen to become her friend's husband's wife. Henry Kolker—one actor who can talk through his nose pleasingly—is sometimes uneasy in the part of the amiable uncle doing the last lap of middle age. As the husband, W. Graham Browne gives a finished performance. Besides capable work all through the play, he makes a slapstick drunken scene in the final act quite reasonable. Eugene O'Brien is satisfactorily vigorous as Richard Belden and Norma Mitchell is a parlor maid of likable qualities.

"THE LODGER"

Comedy in Three Acts by Horace Annesley Vachell, from the Novel of the Same Name by Mrs. Belloc Lowndes; Presented at Maxine Elliott's Theater, Jan. 8.

Mrs. Bunting	Beryl Mercer
Mr. Bunting	Harry Ashford
Irene Harding	Phyllis Relph
Tom Bunting	Harold Becker
The Lodger	Lionel Atwill
Prentiss	Frederick Annerley
Inspector Stone	Frank Howson

If "The Lodger" passes away as quietly as it came into being at Maxine Elliott's Theater for a week's engagement, the ends of stage entertainment will not be seriously affected. That Horace Annesley Vachell's farce is old-fashioned need not be urged against it if the fashion were worth perpetuation; but it is not, save for those who are partial to exaggerate attempts to gain humorous effects, and who are content to sit through long periods of witless conversation.

Then, too, the author is guilty of repetition when he occasionally hits upon an amusing situation, and resorts to the antiquated habit of the farce writer in causing the frequent distortion of a name, counting upon the mistake becoming more comic the oftener it is made. If the day of this sort of thing is not entirely dead, it is surely dying.

Lionel Atwill, who acted as spokesman for the author at the opening performance, is more explosive than funny in the title-role, making one feel that he is expending a deal of nervous strength and physical energy in a determination to put the play over. Probably he has chosen the best method for a portrayal of an impossible character; but the audience is more appreciative of his efforts than responsive to the results. Not so, however, in the case of Beryl Mercer, who, in her acting of the lodging house mistress, is by all odds the brightest feature of the performance. By sheer force of ability and personality, Miss Mercer makes a distinct character of a figure that the author must have conceived as subordinate. Another human performance is given by Harry Ashford as Mr. Bunting.

The story of "The Lodger," as dramatized from a novel by Mrs. Belloc Lowndes, concerns the adventures of a young English peer, who, jilted by the woman of his choice, decides to desert his customary haunts. He finds shelter in a cheap lodging in a neighborhood much exercised over the crimes of a murderer, who terms himself "The Avenger." Because the new arrival is decidedly eccentric, carries a revolver and is in the habit of prowling about the streets at night, he is regarded with suspicion by the landlady and her husband, who fear for the safety of the girl to whom he turns for sympathy and love. The Lodger is about to be arrested on the charge of murder when his identity is established. Much of the third act is devoted to a talky love scene.

"THE MERRY WIVES OF WINDSOR"

Comedy by William Shakespeare in Five Acts. Revived by Silvio Hein, at the Park Theater, Jan. 8.

Sir John Falstaff	Thomas A. Wise
Mistress Ford	Constance Collier
Mistress Page	Isabel Irving
Ford	W. Lawson Butt
Page	Gordon Burby
Anne Page	Vera Fuller Mellish
Mistress Quickly	Astrid Lee
Fenton	Alexander Onslow
Shallow	J. D. Walsh
Slender	Barry Macollum
Sir Hugh Evans	Robert Craig
Dr. Caius	Louis Leboy
Host of the Garter Inn	Fuller Mellish
Bardolph	Tracy Barrow
Pistol	Jack Terry
Nym	Robert Mantell, Jr.
Simple	David Lindsay
Rugby	Russell Morrison
Robin	Lottie Dewey

Silvio Hein, heretofore known chiefly as a composer of light operas, made his debut as a producer on Monday night, Jan. 8, when he revived, at the Park Theater, "The Merry Wives of Windsor," with a cast which included Thomas Wise, Constance Collier, and Isabel Irving. The production, while not as elaborate or well played in its minor roles as its predecessors of last Spring at the Criterion and New Amsterdam theaters, was nevertheless adequate and rational. Mr. Hein, with his appreciation of the value of music, has so skillfully arranged English folk dances and old songs of the Elizabethan period that certain scenes of the play gain in charm and spontaneity as a result.

Mr. Wise as Falstaff gave virtually the same interpretation of the fat knight which he exhibited with such triumphant success in Mr. Hackett's production. His characterization is of a more

(*Continued on page 10*)

TICKET SWINDLERS ARE CAUGHT

Arrest Discloses Organized System for Getting Theater Courtesies Under False Pretenses

An organized system of swindling the New York press agents in obtaining tickets to the attractions they represent was brought to light last week by the arrest of Sydney Cohen on the charge of obtaining two seats from the George M. Cohan Theater by representing himself to be John R. Hastings, managing editor of the *Evening Journal*.

According to the police, when Cohen was arrested he said he was one of twelve boys employed by a man who had them telephone the various managements for tickets and represented themselves to be newspaper men. The salary the boy said they received was $1 a day. Cohen had five pairs of seats for different theaters when he was placed under arrest and there were two more waiting for him at the Globe.

Marc Klaw, representing the United Managers' Association, engaged Attorney Ligon Johnson to press the case, in the belief that the boy's story is substantially correct and that the names of reputable newspaper men were being used in a systematic scheme to swindle them. The matter has also been laid before the District Attorney.

Hayden Talbot, press representative at the Cohan Theater, stated that the same person had called him up every night for the last two weeks and requested tickets. Each time the man at the other end of the wire said he was a newspaper man. He mentioned a different paper each night as the one with which he was connected. When he said that he was the managing editor of the *Evening Journal* Mr. Talbot asked his initials, and these were given wrong. On calling for the tickets Cohen was arrested.

A boy, whose pockets were filled with letters to all the theaters on the stationary of a well-known weekly paper, called at the Cohan Theater recently. The letter requested two seats. When the press agent said he would send the tickets the boy said the editor had commissioned him to get them.

ACT FROM BALLET

Russian Dancers Head Bill at Palace—Playlet Also Scores

Patrons of the Palace Theater this week are being given an artistic treat in the headline feature of the vaudeville program. Theodore Kosloff & Co., late of the Russian Ballet, present an act that is of high standard and which meets with just appreciation.

Second in prominence on the bill are Florence Moore and her brother Frank, in a new offering that greatly pleased the audience on Monday afternoon. This week's playlet is "Dollars and Sense," written by Alan Brooks and presented by the author and a capable company in support. With familiar ability Willie Weston sings some of his character songs and Violet Dale contributes truthful impersonations. Wright and Dietrich, Maxine Bros. and Bobby and Mrs. Vernon Castle in the film, "Patria," complete the program.

Oscar Straus has been invited to come to this country to conduct the orchestra at the opening performances of his operetta, "The Beautiful Unknown."

WEEK-END PROGRAM

East-West Players to Give Performances at the Garden Theater

The East-West Players will inaugurate a series of week-end performances at the Garden Theater, Jan. 18, 19 and 20. The plays are: "*The Stranger*," by Perez Hirschbein; "*Paul and Virginia*," by James Rorty; "*The Awakening of Narrodin*," by Gustav Blum and Elias Lieberman with interpretative music by Walter R. Johnson; "*Night*," by Sholom Asch.

Last season, this organization was the first to produce one-act plays translated from the Yiddish, but it has decided to broaden the scope of its activities in the future. Like other small groups with which New York is becoming familiar, the East-West Players aim at experimentation in the drama along lines not attractive to the purely commercial theater. It will be their endeavor to produce plays of merit in translation and in the original and since the field is no longer limited, productions will include plays of contemporary American life.

ACTORS JOIN BATTALION

Actors and others connected with the theater are responding to the call of Major General Leonard Wood by enlisting in the Artists' Battalion, composed of five hundred volunteers, all of whom must be active workers in one or another of the allied arts. This battalion will be trained by officers of the regular army assigned by General Wood, and the United States Government will furnish the equipment.

The following are included among the well-known men who have joined the battalion up to date: Reginald Barlow, Earl Metcalfe, Otto Kruger, Bert Lytell, Thomas Meighan, John Sainpolis, William Harrigan, Effingham Pinto, Fred Eric, Paul McAllister, Henry Mortimer, Cyril Nast, Charles Schofield, Robert Ames, Walter Connolly, George Christie, Clayton Hamilton, Wright Kramer, Robert Wildhack, Kendall Banning, J. C. King, W. D. Stevens, Toten McMaster, Earle Boothe.

FISKE O'HARA AT STANDARD

Fiske O'Hara is at the Standard Theater this week in a romantic comedy, "His Heart's Desire" by Ann Nichols and Adelaide Matthews. O'Hara appears as a young Irish nobleman and sings five new songs during the play. He is supported by a large and capable company.

Photo by White, N. Y.

IN "THE THIRTEENTH CHAIR."

Katherine La Salle and Calvin Thomas.

NO COPYRIGHT ON WAR SPIES

Judge Holds That Author of "Arms and the Girl" Did Not Infringe on Stevenson Novel

In an opinion filed last week in the Federal District Court, Judge Julius M. Mayer refuses to enjoin the play "Arms and the Girl" by Grant Stewart and Robert M. Baker, now on tour under the management of William Harris, Jr., on the claim that it is an infringement of the copyright of Burton E. Stevenson's novel "Little Comrade."

Judge Mayer says: "It became evident that the European war was to be a prolific source of literary and dramatic effort."

"Of course, the spy was much in evidence in the newspaper accounts of the later Summer and early Fall of 1914. Stage—and story—male spies are always very villainous persons. When they are humble men they usually have heavy eyebrows, a stoop or slouch and a sinister look. When they are higher up in spydom they are well groomed and have an erect bearing, but they must also have a sinister look. Female spies usually must be handsome, or at least attractive. Sometimes they have flashing jewels, although occasionally a minor female spy, who, say, is the landlady of an inn, is permitted to be afflicted with embonpoint instead of jewels.

"However, with the many incidents exploited by the press and those conjured up by the imagination of the author and the playwright, it has so happened that every well regulated novel and war play must have a spy. Having acquired a spy, the novel and the play require that the spy must get somebody into trouble; lost or stolen passports have long been a source of much difficulty and embarrassment. Then, of course, there must be a love affair, which, preferably, should end happily.

"There are a few more canons to be observed. The hero must not be named John or James. He must have the kind of name which annoys him through life, while, fortunately, the heroine must have a simple name of Biblical or historic origin.

"There is really no merit in this effort to enjoin the production of the play written by Defendants Stewart and Baker and now being produced by Defendant Harris. Of necessity, certain kinds of incidents must be found in many books and plays and originality, when dealing with the incidents familiar in life or fiction, lies in the association and grouping of those incidents in such a manner that the work under consideration presents a new conception or a novel arrangement of events.

"This motion could readily be disposed of on the ground that the plaintiff has not made that clear and convincing, which is required in this circuit in order to justify the granting of an order for a preliminary injunction, but I prefer to place my conclusion on the broader ground and to state that, in my opinion, I am satisfied affirmatively that the defendants do not infringe 'Little Comrade' and 'Arms and the Girl.'"

MANY USE CONTRACT

Actors' Equity Association Form Is Being Adopted by Managers

The Actors' Equity Association announces that the following managers and theatrical agencies are using its contract, in one form or another: Julia Arthur, Winthrop Ames, Oliver D. Bailey, Albert Brown ("The Black Feather" company), Chamberlain Brown, Byron Chandler, Inc., Charles D. Coburn, Andreas Dippel, T. Daniel Frawley, Empire Producing Corporation, May Irwin, Cyril Maude, Oliver Morosco, Cecil Owen, Packard's Exchange, Rush and Andrews, Smith and Golden, Richard Walton Tully, Stuart Walker, Washington Square Players, F. Whitney and B. Nathan, and A. H. Woods.

Paul N. Turner, attorney for the association, is of the belief that there would be less difficulty in agreeing upon the form of contract if the New York managers were wholly convinced that the present policy of the society would continue in force for a term of years, and that during that time the association could retain such power of discipline over its own members as to prevent the various injustices which managers have suffered at the hands of actors.

"It must be remembered," he states, "that the so-called 'joke-contract' which is used by some managers is an outgrowth not only of a desire on the part of the manager to gain an advantage over an actor, but also to prevent actors from gaining an undue advantage over the manager. There are many men among the actors who will disregard contracts, and break promises, and, therefore, it is only natural for the manager to rebel against any change in a contract which now protects him, unless and until something is substituted in its place which gives him equal protection."

COCOANUT GROVE OPENING

The opening of the Cocoanut Grove on the roof of the Century Theater, previously announced for Jan. 15, will take place the night of Thursday, Jan. 18. Leon Errol will play an important part in "Dance and Grow Thin," the divertissement with which the grove will be inaugurated

---

NOLAN COMPLETES PLAYS

J. Jerome Nolan has just completed two plays, a white slave play, "The Fallen Angel," and a farce comedy, "When Shakespeare Came to Town."

NEW INCORPORATIONS

B. S. Moss Producing Corporation Is Capitalized for $50,000

ALBANY, N. Y., Jan. 9.—The B. S. Moss Producing Corporation, of New York city, was granted a charter by the Secretary of State the past week. The enterprise has a capital of $50,000, and is formed for the purpose of engaging in all branches of the motion picture and theatrical business. The directors are Clare Goldberg, Martin Hoffman and Douglas Newman of 609 West 115th Street, New York city. Other amusement concerns filing certificates of incorporation with the State the past week were as follows:

Marks, Edwards and Hart, Inc., New York city. To engage in the theatrical and vaudeville business and maintain a theatrical booking agency. Capital, $1,500. Directors: Harry M. Stewart Frank H. Evans, and Paul E. Quinn, 227 West Forty-sixth Street, New York city.

Supreme Productions, Inc., New York city. Motion pictures and theatrical productions. Capital, $10,000. Directors: Walter A. Stevens, Henry Euler, Jr. and William D. Rawlings, 7 East Forty-second Street, New York city.

Rufus R. Le Maire, Inc., New York city. To produce and exhibit motion picture films. Capital, $3,000. Directors: H. White, Alexander Werner, and Meyer Klein, 817 West End Avenue, New York city.

Victoria Attractions, New York city. To conduct fairs, carnivals and other amusement attractions. Capital, $5,000. Directors: Harry Witt, Mark Witt, and A. E. Goldberg, Hotel Normandie, New York city.

Ultra Pictures Corporation, Nyack, N. Y. A general motion picture business in all its branches. Capital, $10,000. Directors: Henry Stein, H. N. Holde, and Harry G. Kosch, 1600 Broadway, New York city.

Vanderbilt Amusement Company, New York city. Theatrical and motion picture productions. Capital, $1,000. Directors: Harry N. Steinfeld, Herman H. Moss, and Thomas J. Gillen, 1482 Broadway, New York city.

Fernwood Theatrical Corporation, Syracuse, N. Y. To conduct theaters, music halls and other amusement enterprises, and maintain a general theatrical booking agency. Capital, $1,000. Directors: Harry J. Doyle, Cleveland J. Keegan, and Claude W. Simmons, 201 Kirk Block, Syracuse, N. Y.

GEORGE W. HERBICK.

FRANCES STIRLING CLARKE.

With Mrs. Fiske's Company.

Frances Stirling Clarke, the pretty Atlanta society girl, who was awarded some little attention in the newspapers a fortnight or so ago when she became a member of Mrs. Fiske's company, playing the part of Alice Winthrop in "Erstwhile Susan," did not make her first appearance on the stage with that engagement, as several of the reports stated. In fact, Miss Clarke was associated with the Coburn Players in 1914, playing Jessica, Audrey and similar roles in the Coburn's Shakesperean repertoire. The following year she made her debut in vaudeville, playing the leading role in a one-act play called "Behind the Footlights." Her engagement with Mrs. Fiske followed a six-months' absence from the stage, with the termination of that vaudeville tour.

PLAYS STILL GOING

Aiston Corrects Statement About "A Little Girl in a Big City"

EDITOR OF THE MIRROR:

In your last issue, under the heading "International Cutting Down," you gave the names of certain shows that had been dropped from the International Circuit because they were of a poor quality and had proved unprofitable. Included in the list was "A Little Girl in a Big City," which is under my management and which is admitted to be one of the most successful melodramas playing the International theaters. For your information particularly, and for the information of such of your readers as may have read and been deceived by the article referred to, permit me to advise you that "A Little Girl in a Big City" started its tour over the International Circuit on Labor Day and is booked solid over the same circuit until April 1. Incidentally this is the second successful season of "A Little Girl in a Big City"—it having played thirty-two weeks in the same class of theaters last year. Since early in September a number two company has been appearing in the same play in the principal one-night-stands in the Eastern states to very satisfactory receipts, and is this week being presented (for the entire week) at the Park Theater, Manchester, N. H. Two other plays under my management, both of which opened on Labor Day, and both of which have been very successful, are still being shown on the International Circuit—"For the Man She Loved" and "The Girl He Couldn't Buy." The play first mentioned has several more weeks to play before it exhausts the time allotted to it, but "The Girl He Couldn't Buy" closed this week in Indianapolis, not because it is a "poor play" or that business is bad, but for the reason that it has been presented in every successful theater on the circuit.

ARTHUR C. AISTON.

PLAYING FRENCH COMEDY

The Théâtre Français is presenting "Le Feu du Voisin," a comedy in two acts by Francis De Croisset, at the Garrick Theater this week. Lillian Greuze and Edgar Beeman have the leading roles.

To commemorate the anniversary of Molière, his "Les Précieuses Ridicules" is being given at every performance with the same costumes used at the Comedie Francaise. Gilda Darthy plays the role of Madelon and Robert Tourneur is Le Marquis de Marsarille.

"The Children of To-Morrow," a new play by Maud Moore-Clement, will be presented by the Players' Workshop company at their theater in Chicago for the week commencing January 22. Mrs. Clement is the well known photo-playwright who won the Mirror-Edison prize.

DRAMA PUPILS IN CLEVER PLAY

Empire Dramatic School Presents "And So They Were Married" at Matinee in Belasco Theater

The members of the Empire Theater Dramatic School, under the auspices of the American Academy of Dramatic Arts, presented an exceedingly clever and significant program at their matinee on Friday, Jan. 12, in the Belasco Theater.

The program opened with a curtain-raiser—an ironical trifle called "The Bracelet," dealing with the follies that are found in a wealthy home, both up-stairs and down. The action centers around a search for a lost bracelet which involves both the servants and the members of the family and finally ends in a revelation from the man of the house which only just averts a domestic tragedy. Constance Moore gave an excellent character study of a haughty and self-centered society matron in her role of Mrs. Western. The other members of the cast were refreshingly natural and perfectly at home in their roles.

This bit of fluff only served to introduce the real feature of their performance—a brilliant little comedy written by Jesse Lynch Williams and called "And So They Were Married." It has a Bernard Shaw beginning and a Mrs. Humphey Ward ending which comes as a very genuine and amusing surprise. In the last three years since this play was written, we have become familiar with the play that ventures to question the perfection of the holy state of matrimony, but a repetition of lines as pertinent as these of Mr. Williams is always justified and it is to be hoped that the production of the play will not be confined to this single performance.

The honors among the actors were shared by Anne Morrison, the lovely but matter-of-fact priestess of the new freedom for women, and the pessimistic and resigned old judge, played by Bryant Thomas, who is the god from the machine and who straightens out the mistakes of the entire family with a dry philosophy which suggests the bishop in "Getting Married." The other members of the cast fitted excellently into their roles and gave a smooth and realistic picture of the turbulent life that often surges under the surface of a conventional and placid family.

The little company deserves all the more credit for selecting a play of the new school which is stripped bare of the melodramatic or sentimental ornamentation so often used to cover up crude acting. They gave a modern and professional performance in a modern and professional manner and if the voice of the prompter was occasionally heard in the land, it only served to remind the audience that these were young people who had all the promise of careers before them.

In addition to the principals mentioned above, the cast of "And So They Were Married" comprised Anita Lawrence as Jean, Harold Elliot as Rex, Margaret Phillippi as Lucy, J. V. Preston as John, Daniel Anderson as Theodore, Warren Krech as Earnest, Arden Page as a servant, and H. B. Tisdale as the butler. The cast of "The Bracelet" was completed by Holly Pet, H. B. Tisdale, Marc Loebell, Richard Abbott, Jean Acker, Paul Sterling and Margaret Ferguson.

Corbett, Toronto.

SCENE FROM "HER HUSBAND'S WIFE."
Marie Tempest, Laura Hope Crews, Norma Mitchell, and Henry Kolker.

SPENDING $70,000

Report of Actors' Fund Shows Relief in Many Cases of Need

The regular monthly report made before the Board of Trustees of the Actors' Fund of America for the month of December will prove interesting to many members of the theatrical profession who do not realize that the organization is spending over $70,000 a year in relieving the sick and disabled. The executive committee states that it paid out slightly over $5,000 during the month and the total receipts were about $2,500.

Following is a condensation of the report:

"The total disbursements during month of December were for relief of sick and destitute, $5,142.33; rent of New York offices, $108.33; salaries of assistant secretary, investigating agent and stenographer, $340.00; miscellaneous expenses, $586.11; making a total expense for the month of $6,158.77, so that the expenses exceeded the receipts by $3,608.35.

The following patients are being cared for at various hospitals: Brunswick Home, 15; Home for Incurables, 8; Chicago hospitals, 2; German Hospital, 1; Seton Hospital, 1; House of Rest, 1; Denver Sanitarium, 1; St. Joseph's Hospital, New York city, 1; Woodside Tubercular Hospital, 1; there are four at different insane hospitals, making a total of 35 being cared for, and who live in various parts of the country. The number cared for altogether, during the past four weeks, averaged 150 each week.

The Actors' Fund has assets of $105,000, but without a sufficient income this would be dissipated in a year and a half. Hence the need of bazaars, benefits, donations, etc. It is hoped to secure a separate endowment of $1,000,000 in order that the income from this will serve to aid the resources permanently.

Joe Jackson will not leave the Hippodrome spectacle when his contract expires this week, but will remain there indefinitely.

Moffett, N. Y.

HORACE BRAHAM,
In "The Little Lady in Blue."

THE BROADWAY TIME TABLE

FOR WEEK ENDING JANUARY 20TH

Theater	Play	Date of Production	Number of Performances
Astor	Her Soldier Boy	Dec. 6	57
Bandbox	The Lodger	Jan. 8	16
Belasco	The Little Lady in Blue	Dec. 21	39
Booth	Getting Married	Nov. 6	92
Bramhall	Kepping Up Appearances	Nov. 8	68
Casino	Follow Me	Nov. 29	64
Century	The Century Girl	Nov. 6	92
Cohan	Come Out of the Kitchen	Oct. 23	109
Cohan and Harris	Captain Kidd, Jr.	Nov. 13	84
Comedy	Washington Square Players	Aug. 30	169
Cort	Upstairs and Down	Sept. 25	141
Criterion	Seramonda	Jan. 1	24
Elting	Cheating Cheaters	Aug. 9	194
Empire	A Kiss for Cinderella	Dec. 25	33
48th Street	The 13th Chair	Nov. 20	76
Fulton	In for the Night	Jan. 11	12
Gaiety	Turn to the Right	Aug. 17	185
Globe	The Harp of Life	Nov. 27	67
Harris	The Yellow Jacket	Nov. 9	84
Hippodrome	The Big Show	Aug. 31	249
Hudson	Shirley Kaye	Dec. 25	33
Knickerbocker	The Music Master (rev.)	Oct. 10	124
Liberty	Have a Heart	Jan. 11	12
Little	Pierrot the Prodigal	Sept. 6	162
Longacre	Nothing But the Truth	Sept. 14	152
Lyceum	Her Husband's Wife (rev.)	Jan. 8	16
Maxine Elliott	Gertrude Kingston Company	Jan. 15	8
New Amsterdam	Miss Springtime	Sept. 25	138
Park	Merry Wives of Windsor (rev.)	Jan. 8	16
Playhouse	The Man Who Came Back	Sept. 2	167
Princess	'Ception Shoals	Jan. 10	13
Punch and Judy	Treasure Island	Oct. 21	113
Republic	Good Gracious Annabel	Oct. 31	99
Shubert	Love of Mike	Jan. 15	8
39th Street	Old Lady 31	Oct. 30	100
Winter Garden	Show of Wonders	Oct. 26	116

"RIB OF MAN"

Miss Matthison to Be Seen in New Play by Her Husband

Edith Wynne Matthison, who is now appearing as Queen Katharine in Sir Herbert Beerbohm Tree's revival of Shakespeare's "Henry VIII," will at the close of Tree's tour next month be seen in "Rib of Man," a new play by her husband, Charles Rann Kennedy, author of "The Servant in the House," "The Winterfeast," "The Terrible Meek," "The Necessary Evil," and other dramas. The arrangements for the production of "Rib of Man" are at present under negotiation and will be completed shortly.

"Rib of Man" is a modern comedy, with a deep underlying serious interest, dealing, as one of the characters in the play says, with the New Woman already in the world, and the New Warrior coming to her as fast as the devil and the European war will let him. Miss Matthison considers the play the biggest thing her husband has written, and it is expected it will have an even larger appeal than "The Servant in the House," which was acted with great success a few years ago by Miss Matthison and a notable cast.

TWO-LETTER TITLE CHOSEN

The simple conjunction "If" has been selected as the title for the new play by Mark Swan, which Holbrook Blinn and James Sheegreen have in rehearsal at present. Originally the piece labored under the handicap of "The Little Brown Men." In announcing the name the author states that he makes no apology to Rudyard Kipling because the play is not even suggested by the well-known verses of the famous writer. Atlantic City will see the premier of "If" on Jan. 25.

PHILHARMONIC ANNIVERSARY

The celebration of the seventy-fifth year of the Philarmonic Society will take the form of a series of concerts which will be held during their "Festival Week." The introductory concert on Wednesday evening, January 17 will be an invitation affair for members of the Society and their friends. On this occasion, the President of the Society, Oswald Garrison Villard, will address the audience. This performance will be followed by four concerts which have been so arranged that each one of them will represent one of the subscription series of the Philharmonic Society which fall on Thursday evenings, Friday afternoons, Saturday evenings and Sunday afternoons.

At the Saturday evening concert, the Bach Choir under its own director Dr. Fred J. Wolle, will assist in the general program. The Mendelssohn Glee Club of New York will also co-operate with the Philharmonic orchestra.

The entire festival will be concluded by a banquet at the Hotel Waldorf Astoria to which will be invited the members of the Philharmonic Society and distinguished guests of musical, civic and national fame.

BRONX SEES "THE FLAME"

Initiation into the secrets of Voodooism, the Cuban "rumba" dance, the sacrifice of a white baby to the Goat Without Horns as practiced in the Islands of the Antilles, were only a few of the mysteries, "The Flame," acquainted the Bronx Opera House patrons with, week of Jan. 8. This strong commingling of melodrama, symbolism and poetic drama calls for unusual acting ability and was most efficiently responded to by Peggy O'Neill as Maya, Louis Ancker as the half-breed, Zabina; James Seeley as the plain-spoken Texan, Richard Gordon and Violet Heming as the young lovers and by Albert Tavernier, Robert Paton Gibbs, Van Rensselaer Townsend, Harriet Sterling, Frank E. Jamison, Helen Carew, Ann Warrington, Byron Russell, Helen Bell, Harry Morvil, William O'Day and Mabelia Seamons.

IDA C. MALCOMSON.

ARNOLD DALY BETTER

Arnold Daly, whose condition was extremely critical following an operation for peritonitis last week, showed a slight improvement yesterday, his doctors announce. His chances for recovery are perceptibly better, and the next few weeks should find him on the road to health, barring unforeseen complications.

NO CHEER IN "THE LIFE OF MAN"

Washington Square Players Give Special Performance of Depressing Russian Drama

"The Life of Man," by Leouid Andreyeff, was presented on Sunday night at a special performance by the Washington Square Players with skill and artistry worthy of a saner drama. The play is steeped in pessimism of the blackest variety and is a sort of Russian Pilgrim's Progress without the gleams of Christian philosophy that enliven that pious old classic.

In the prologue the keynote of the drama is given by the Being in Grey who addresses the audience as "Ye who are doomed to die." Now we all knew that we were doomed to die — sometime — but this sudden announcement made us feel like condemned criminals, which was quite the proper state of mind for the horrors that were to follow. The life of man is traced through his birth in the midst of agony to his death among hostile and gibbering kinsmen, while ever the Being in Grey (whom men call "He") stands immovable and without pity, holding the candle of man's life, which gradually grows dimmer and dimmer, until it is entirely extinguished and man is dead. All this tale of triumph and disaster is unrelieved by the slightest glimmer of hope, for even the touching devotion of Man and his little wife has over it the shadow of despondency.

The production of this melancholy allegory was a distinct triumph for Phillip Moeller and the cast under his direction. The role of Man, the victim of this tragedy called life, was played by Jose Ruben, who was exceedingly effective in his quieter scenes but became somewhat incoherent when he rose to the frenzy that defies the fates and curses the universe. Marjorie Vonnegut played the Wife of Man with touching simplicity and pathos, and the ensemble work of the three crones, of the friends of man and of the greedy kinsmen was done with gruesome and uncanny effect.

"A NIGGER IN THE WOODPILE"

Harris Dickson's new comedy will not be called "Down South," after all. Corey and Riter have retitled the piece "A Nigger in the Woodpile," and Willis Sweatnam has been engaged to play the leading comedy role. "A Nigger in the Woodpile," together with Dunsany's "A Night at An Inn," will begin a brief out-of-town tour in February.

NEW ATTRACTIONS

(Continued from page 7)

finished quality, particularly in the scene in which he relates his humiliating adventures in the buckbasket. Miss Collier was the embodiment of sprightliness as Mistress Ford, and Miss Irving seemed perfectly at home as the other merry wife, Mistress Page, playing with vivacity and spirit.

The most efficient member of the supporting cast was undeniably W. Lawson Butt, who appeared as the jealous Ford. With the possible exception of Fuller Mellish, who played the Host, he seemed to be the only unfeatured principal who was familiar with the Shakespearean traditions. Alexander Onslow was sufficiencly ardent as the young lover, Fenton; Auriol Lee was a pretty Dame Quickly, and Lottie Dewey imparted an appropriately boyish swagger to the part of Robin.

The settings, by Joseph Physioc, were effective representations of the conventional school.

"HAVE A HEART"

A Musical Comedy in Two Acts. Book and Lyrics by Guy Bolton and P. G. Wodehouse. Music by Jerome Kern. Staged by Edward Royce. Produced by Henry W. Savage, at the Liberty Theater, Jan. 11.

Henry	Billy B. Van
Ted Sheldon	Donald Macdonald
Lizzie O'Brien	Marjorie Gateson
Detective Baker	Eugene Keith
Rutherford Schoonmaker	Thurston Hall
Captain Charles Owen	Roy Gordon
Peggy Schoonmaker	Eileen Van Biene
Mrs. Pyne	Flavia Arcaro
Matthew Pyne	James Bradbury
Dolly Bratsson	Louise Dresser
Yussuf	Joseph del Puente
Maitre d'Hotel	Eugene Revere
Georgia	Peggy Fears

"It seems to be the same old bunch writing musical comedies in America,"—Guy Bolton might have remarked to P. G. Wodehouse a year ago—"Harry B. Smith, Robert B. Smith, Edgar Smith, George V. Hobart, Glen MacDonough and Joseph W. Herbert. What d'ye say, P. G., to collaborating upon a musical play ourselves? We can't do any worse than the Old Guard. We'll call in Jerry Kern to supply the tunes, and we'll name it after some catch phrase of the minute, something like "Well, I'll Be——" or "Have a Heart."

"You're on, Guy, you're on. I have some ideas for lyrics that I'd like to try out—lyrics that will utilize rhymes other than 'stars above' and 'turtle dove,'" might have replied Mr. Wodehouse.

At any rate, "Have a Heart," a musical comedy by Guy Bolton, P. G. Wodehouse and Jerome Kern was produced last Thursday night by Henry W. Savage, and we half suspect that it came into being by some such inspired deduction as the above.

There are no pretensions about "Have a Heart." It is boldly labelled "a musical comedy." The cast selected cannot by any stretch of the imagination be called brilliant; the music, while tuneful, is utterly without distinction, and yet the play scores by its very freshness and novelty and dash. The authors have not permitted their ideas to follow the deep and familiar ruts of musical comedy. As a result, there are no slapstick comedians, no obvious music cues, no irritatingly-insipid lyrics, no impossible characters wallowing about in a depth of inanity. So sparkling and bright, indeed, did the first act prove, with its action laid in an ultra-modern department store, that the hardened first-night lobbyists predicted more than "Success, *Herald*"; it was Sensation,—Everybody."

However, the pace of the first act was not maintained in the second, owing probably to the fact that the authors had recourse to a seaside hotel as their scene of action—a musical comedy retreat long since unproductive of any genuine originality. Then was there occasional tedium and commonplaceness.

"Have a Heart" has the additional asset of a plot—a plot, incidentally, upon which Mr. Kern's music has always a direct bearing. The story concerns two young persons, a department store proprietor and his wife, who decide to elope on the eve of their impending divorce. They take refuge in a seaside hotel where various entanglements nearly upset their "second honeymoon." The timely presence at the resort of the merchant's most trusted employee, an elevator boy, saves the situation in time for a happy reconciliation at the final curtain.

The cast, in the main, was excellent. Louise Gresser, as a shop girl who has won fame in the films, gave a graceful performance. Eileen Van Biene, as the young wife, displayed a charm that was quite refreshing. Billy B. Van was genuinely funny in the low comedy part of the elevator boy, and his topical song, "Napoleon," was the drollest thing of its kind in many years. Other capable performers were Thurston Hall, James Bradbury, Donald MacDonald and Marjorie Cateson.

"TREASURE ISLAND" CONTINUES

Charles Hopkins will extend the engagement of "Treasure Island" at the Punch and Judy Theater, for two more weeks, to meet the wishes of children and grownups who desire to see the performance at a convention time and at popular prices. Matinees will be given at 3:30 o'clock Tuesday, Wednesday, and Thursday, and at ten-thirty in the morning on Saturday, and the first four evenings of the week, at a reduced scale of prices.

FROM HERE AND THERE

Katherine and Jane Lee were among the guests of honor at the New York Theater club on Tuesday, January 16, when motion pictures were the subject of the day.

Lillian D. Bigelow, known under the stage name as Dollie DeVere, obtained a divorce from her husband, Fred C. Bigelow, also a vaudeville actor. Miss DeVere was represented by Leon A. Berezniak.

Rosie F. C. Smith, known on the stage as Rosie Mack, has been granted a decree for divorce against her husband, Franklin Smith, by Judge Dennis E. Sullivan, one of the judges of the Superior Court.

A new play, which he calls "The Way Home," has just been completed by Edwin Childs Carpenter, author of "The Cinderella Man." It will be produced next season.

George C. Tyler is to star Florence Nash in a new play. Miss Nash agreed to appear in the piece immediately after the first reading.

Robert Hilliard will shortly revive "The Pride of Race," in which he appeard at the Maxine Elliott Theater last January. Rehearsals will begin at once.

Louise Muldener closed Christmas week after a twenty-eight weeks' season in the West. Miss Muldener is at her home in New York, and has not as yet made any definite plans for an engagement.

Thursday evening, Jan. 18, will be Friars' night at the Park Theater, as the members of that club have bought one-half the house to see Tom Wise, Constance Collier, and Isabelle Irving in Silvio Hein's production of "The Merry Wives of Windsor."

The public interest in the drama is evidenced by the fact that the exhibition of American drama, now going on at the New York Public Library, under the auspices of the New York center of the Drama League, has attracted a larger attendance than any exhibition ever held at the Library. On many days the number of visitors has passed the thousand mark and on one day it reached 1350, thus exceeding the high mark for daily attendance reached by the Canal exhibition held a few years ago.

The Theater Assembly will celebrate its second anniversary in the grand ball room of Hotel Astor on Friday, Jan. 19th, at two o'clock which is the third social day of the season. The program will include Clifton Crawford and John Charles Thomas from "Her Soldier Boy." The Basket Scene from act three of "The Merry Wives of Windsor" will be given in costume with Tom Wise, Constance Collier and Isabelle Irving and the Fairies' Dance from this same production. The Edna White Trumpet Quartette will also appear.

Professional friends of Henry E. Pickford will be interested in hearing that he has returned to his famous camps at Rangeley Lake, Maine, after a stay in Baltimore and New York.

Arthur Hopkins announces that the American Drama matinees, which were postponed until a theater large enough to hold all of the stage settings could be found will be held at the Republic Theater, Monday January 22nd and Tuesday, January 23rd at 2.30 o'clock. Tickets can be secured at the Drama League office, 7 East Forty-second Street, or at the Republic Theater.

Marion Crighton has written a preparedness fantasy pageant entitled "The People" and has entrusted the entire production to Madame Yoraka. The pageant will be presented during the last week in January and a percentage of the receipts given to the cause of national defense.

The Shuberts have completed the cast for their forthcoming production of Oscar Straus's operetta, "The Beautiful Unknown." The principals are Sari Petrass, Daisy Irving, Maude Odell, Doris Marvin, Nora White, John Goldsworthy, Charles McNaughton, Lionel Belmore, Ned Munroe, Laurence Leonard, Lester Scharff, and Selwyn Joyce.

Her first press notice! Last week a daughter was born to Mr. and Mrs. Louis Olms. "Louis" once was one of the most popular of the younger generation of theater treasurers, but lately he has been charging the public fifty cents in advance of the box-office price over the Tyson counter downstairs in the Longacre Building.

Sir Herbert Tree's American tour will come to an end in Philadelphia some time next month, and the English actor will immediately return to London to produce "The Great Lover."

"Ben Hur" ended its successful run at the Manhattan Opera House on Saturday night, and began an engagement in Hartford, Conn., on Monday.

E. G. Milne, manager of Pantages Theater, was elected president of the Theater Managers' Association of Washington at the annual meeting held a short time ago. The past year has been one of considerable accomplishment for the organization.

Oliver Morosco closed "The Cinderella Man" in Boston last week and the company returned to New York. There is a possibility of it being recast and sent out on one-night stands.

PLAYERS ENGAGED

Maude Eburne is with the new farce, "Here Comes the Bride," by Max Marcin, which is now in rehearsal.

Joseph R. Garry has been engaged by Oliver Bailey for "The Innocent Sinner," in support of Julia Dean.

Daisie Irving has been engaged for the part of Lydia in "The Beautiful Unknown."

Clara Blandick has been engaged for a leading role in "The Wanderer," to follow "Ben Hur" at the Manhattan Opera House.

Florence Short, who created the role of Passion in "Experience" has signed with the Apollo Film Company for a series of vampire parts.

Jeanne Eagles has been engaged for the role of Lucy White in George Arliss's revival of "The Professor's Love Story."

Harry Kelly, Irving Fisher, Will Archie and the Elm City Four have been added to the company which will present "Dance and Grow Thin" in the Cocoanut Grove.

Emily Stevens, at present on the road in "The Unchastened Woman," has been engaged for Oliver Morosco's "The Fugitive."

Salvatore Rosa Maltese has replaced Fuller Mellish as Mine Host of the Garter in the production of "The Merry Wives of Windsor" at the Park Theater. Mr. Maltese played the part during the tour of the company.

VERDICT OF NEW YORK DAILIES ON NEW PLAYS

"THE LODGER."—POST: It is for the most part farce, and very good farce both in substance and in acting. Situations and lines are of the sort to provoke and invite laughter as a natural reaction.

TIMES: "The Lodger" is a pleasant, somewhat repetitious, but quite diverting comedy.

SUN: How could such appalling piffle as the whole thing was, how could such tasteless efforts to make fun out of murder, keep the stage for two nights in succession? And, above all, how could a name such as that of Vachell be in any way connected with such an affront to the most lenient laws of common sense and even second rate taste?

WORLD: The only possible excuse for the play is the very excellent and cleverly chacterized performance of the boarding house mistress by Beryl Mercer.

"'CEPTION SHOALS."—TIMES: It is an eerie drama, unusual and fairly engrossing for two of its acts—the first and third—and incredibly dull, expository, and gauche throughout the other.

WORLD: In its morbidness, frankness and extravagance, and also in its underlying purpose, as well as in a certain picturesqueness, "'Ception Shoals," Mme. Nazimova's first play, is exactly typical of her predilection as an actress.

SUN: None of the play was interesting after the novel first act with its stranded boat and the appearance of Mme. Nazimova in her swimming dress.

HERALD: She (Mme. Nazimova) played a remarkable feminine role, one of the best ever given the stage by an American playwright, with a delicate intuition and an intensity in the final scenes that amazed even her ardent admirers.

GLOBE: The passion, the romance, the ever fascinating conflict of human character in "'Ception Shoals" are real, notwithstanding the author's sophomoric iconoclasms. . . . . Not for years has Mme. Nazimova acted so well. From first to last she showed us real acting.

"HAVE A HEART."—TRIBUNE: "Have a Heart" is passable, but it is not to be compared for a minute with that other Bolton-Wodehouse piece on Broadway, "Miss Springtime."

TIMES: "Have a Heart" is a fine bit of fooling. It is fresh, quite frequently witty and always tuneful.

WORLD: With no loud blowing of herald trumpets came to town last night a musical comedy of rare and persuasive quality—a thing of daintiness and grace, blessed with a book of genuine wit and with a musical setting fit for a composer's best New Year resolutions.

"IN FOR THE NIGHT."—WORLD: A sluggish farce which is well enough staged but only intermittently diverting. A quickening of the movement might help it, but it is doubtful if any precaution could have saved it.

TIMES: "In for the Night," is the somewhat ominous title of a new farce of mediocre quality.

TRIBUNE: "In for the Night" is a tame farce about wild animals.

ANNUAL OUT NEXT WEEK

The Mirror Annual will be out next week, under date of Jan. 27th. This issue will contain many significant articles relative to the stage and motion pictures. Among the leading features will be announcements from all of the leading producers of plays and pictures, given exclusively to The Mirror. The Annual will be on the newsstands Jan. 24th.

SELWYN VS. BOLTON

Producer Applies for an Injunction Against Author of "Have a Heart"

Edgar Selwyn has applied for an injunction against Guy Bolton, the author of "Have a Heart," which also includes, it is heard, the name of Henry W. Savage, the producer, on the contention that the story of the musical play which opened last week is that of his farce, "Nearly Married," which was produced at the Gaiety Theater several years ago. The similarity of the two plays had been rumored along Broadway, and it became the topic of the entr'acte conversation on the opening night. Directly after the first performance Mr. Selwyn consulted his attorney, and instructed him to take immediate steps to protect his rights.

Similarities in plays often occur, and usually may be traced to mere coincidence. In this case, however, Mr. Selwyn contends that the author had previous knowledge and warning of the resemblance of the musical comedy to its farcical predecessor.

DIED

FRED R. WREN, especially well known to the older generation in Buffalo, as the comedian of the famous stock company that played at the Academy of Music, died, Jan. 5 at his home in that city. During his career, which did not end until recent years, he appeared with Lawrence Barrett, Edwin Forrest, Edwin Booth and Charlotte Cushman. He was born in 1848 and was a veteran of the Civil War. Wren was an uncle of Blanche Bates.

JAMES R. FORD, brother of the late John T. Ford, founder of Ford's Grand Opera House, died at the home of his daughter, Mrs. Edward Mullowney, in Brooklyn, Jan. 10. For many years Mr. Ford was connected with Ford's Theater in Washington, but after the assassination of President Lincoln the property was bought by the government and Mr. Ford moved to Baltimore, where he became associated with his brothers, John T. and Harry Ford.

HENRY BERGMAN, the well-known character actor, died on Jan. 9, in his New York home after a brief illness. He was 58 years old and had been on the stage for thirty-five years. At various times Mr. Bergman appeared in the support of Henrietta Crosman, William H. Crane, Viola Allen, Stuart Robson, Nat Goodwin, Olga Petrova and Walker Whiteside. Lately he had given up the stage and had been acting before the camera. He was a Mason and a member of the Lambs Club. A wife and daughter survive him.

MARK MURPHY, who for many years with his wife formed the vaudeville team of Mr. and Mrs. Mark Murphy, died Jan. 10 from pneumonia at his home in New York. He was sixty-two years old and made his first stage appearance when seventeen. He had been acting continuously until he retired last Spring.

COL. WILLIAM F. CODY, (Buffalo Bill), famous scout, Indian fighter, marksman and showman died Jan. 10 in Denver, Col. He was seventy-one years old. As a last token from the West, which he helped create, his body lay in state at the State Capitol, attended by a guard of honor. Col. Cody received a military funeral and his body was placed in a rock-hewn tomb on Lookout Mountain, overlooking Denver. He returned from his season's show work last Fall much exhausted and went to his ranch to recuperate, returning to Denver to visit his daughter four weeks ago and caught a heavy cold, which brought on his death.

JOHN P. DWIGHT, well known to theatrical men who have visited the New England territory during the past twenty-five years, died of a disease of the kidneys at his home in Springfield, Mass., Dec. 31. Mr. Dwight had been engaged in the printing and advertising business for nearly thirty years, and had published the Court Square Theater program for twenty-three years. His brother, Edwin Dwight, is a former MIRROR correspondent.

MRS. GABRIEL BRENAUER, who was known as Emelia Kiralfy, sister of the famous Kiralfy Brothers, died at her home in New York on Jan. 11. She was sixty-two years old and has been off the stage for thirty-five years. The Kiralfy family came to America in 1868.

In Memorium

In loving memory of GEORGE K. FORTESCUE, died January 13, 1914.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. **No questions answered by mail or telephone.**]

B. M., Pittsburgh.—Leslie Austen was last with Gertrude Kingston in "The Queen's Enemies." He will probably play with her again when she opens at the Maxine Elliott Theater on January 15th.

OLD SUBSCRIBER, Charlotte, N. C.—Gwendolyn Pates is in vaudeville; Eleanor Blanchard was last with the Equitable M. P. Co.; Elsie McLeod was with Vim Comedies, and Adele Lane is not playing at present, but is in New York city.

T. W. M., Germantown, Pa.—Write to any large department store, or book dealer for a copy of "One Day," and if they do not have it on hand, they will send for it. We are sorry this letter was not answered sooner. It was mislaid.

G. F. N., Philadelphia.—We did not publish the complete route of Pavlowa's tour last season so would suggest that you write to her manager for the date of her appearance at Saginaw, Mich. (2) We have no record of the people you mention.

E. BROWN.—Leah Winslow is the leading woman with the Denham stock, Denver. (2) Address William F. Connor in care of the Globe Theater Building, New York. He might also be able to suggest the book for you to get regarding Madame Bernhardt.

READER.—Julia Sanderson, Donald Brian and Joseph Cawthorne will probably appear in a new play when they finish their tour in "Sybil." Dates are sent in to us from week to week for attractions so we cannot tell you just when they will play in Rochester, but by following the tour in the dates ahead you will find the date they play there. (2) Rehearsals for the new Ziegfeld Follies will begin the Spring.

C. F. S., Los Angeles.—William S. Hart was born in Newburgh, N. Y. He made his stage debut at the age of nineteen with Daniel B. Bandman; appeared in "The Squaw Man," "The Virginian," "The Barrier," and "The Trail of The Lonesome Pine." He has played in many motion pictures for Thomas H. Ince. (2) William Jeffery played with various stock companies throughout the United States. He is now in "The Garden of Allah."

M. W. M., New York.—"The Happy Ending," by the Macphersons, with music by Eugen Haile, was produced at the Shubert Theater, August 21, 1916, by Arthur Hopkins, with the following cast: Margaret Mower, Frank Andrews, Mayne Lynton, Florence LeClercq, Irby Marshall, Reggie Sheffield, Violet de Biccari, Albert Pellatin, Cecil Yapp, Clyde North, Robert Rendell, J. Palmer Collins, Fred W. Permain, and Lucy Beaumont. It is very unlikely that it will be played in this city again.

M. A. F., Philadelphia.—In the scene from "The Man Who Came Back" in a recent issue of the MIRROR, are John Cromwell, Henry Hull and Mary Nash. (2) Henry Hull is the youngest of the three Hull Brothers, Howard, Shelly and Henry. Henry Hull made his stage debut in "The Nigger," with Guy Bates Post. His first New York appearance was in "Believe Me, Xantippe," next he played with Margaret Anglin in "Green Stockings" and "Lydia Gilmore," and before his present role in "The Man Who Came Back," he played in stock in St. Louis. (3) Mary Nash's first role of importance was in "The Woman." Since then she played with Grace George in repertoire, the leading role in "The Ohio Lady," and now in "The Man Who Came Back."

CHRISTMAS PACKAGES

The following is a list of packages received at the MIRROR office and uncalled for:

MEN	WOMEN
Irving Dillon	Marion Beecher
Orrin Johnson	Hilda Bergland
Ralph Morgan	Eileen Cosgriff
(Wupperman)	Corinne Cantwell
Joseph Redman	Florence Oliver Hart
O. E. Roth	
Thomas Swem	

NEW YORK THEATERS

EMPIRE Broadway & 40th Street. Evenings at 8.30. Mat. Wed. and Sat.
Charles Frohman - - - - Manager
CHARLES FROHMAN presents
MAUDE ADAMS
In J. M. BARRIE'S New Comedy
A KISS FOR CINDERELLA

Cohan & Harris (Formerly Candler Theatre). Evs., 8.20; Mats., Wed. and Sat., 2.20. Phone, Bryant 6344.
Cohan & Harris present
Captain Kidd, Jr.
A FARCICAL ADVENTURE
By Rida Johnson Young.

BELASCO Theatre, West 44th St., Evs. at 8.30. Mats. Thurs. and Sat. at 2.20.
David Belasco presents
FRANCES STARR
In a refreshingly new comedy
LITTLE LADY IN BLUE
By Horace Hodges and T. Wigney Percyval, authors of "Grumpy."

GAIETY Evenings at 8.30; Matinees, Wednesday and Saturday at 2.20.
WINCHELL SMITH and JOHN L. GOLDEN present the season's success
TURN TO THE RIGHT
By Messrs. Smith and Hazzard.

REPUBLIC Theatre, West 42d St. Evgs., 8.20. Mats., Wed. and Sat., 2.20.
Arthur Hopkins presents
Good Gracious Annabelle
A New Play by Clare Kummer.

LYCEUM West 45th St. Eve. 8.25. Matinees, Thursday and Saturday, 2.20.
SPLENDID RECEPTION
Mario Tempest, Laura Hope Crews, Norma Mitchell, Henry Kolker, W. Graham Browne, Eugene O'Brien in
Her Husband's Wife

NEW YORK THEATERS

New Amsterdam Theatre, West 42d Street.
Evenings at 8.15; Matinees, Wednesday and Saturday at 2.15.
Klaw & Erlanger's Unrivalled Musical Comedy Success
Miss Springtime
Music by Kalman. Book by Bolton.

HUDSON West 44th Street. Evgs. 8.15. Mats. Wednesday and Saturday.
HENRY B. HARRIS ..... Manager
KLAW & ERLANGER present
Elsie Ferguson
In a new comedy of today
SHIRLEY KAYE
By HULBERT FOOTNER

KNICKERBOCKER Theatre, B'way & 38th St., Evs. 8.15. Matinees Wed. & Sat. 2.15
Klaw & Erlanger ..... Managers
DAVID BELASCO presents
David Warfield
IN HIS WORLD RENOWNED SUCCESS
THE MUSIC MASTER
Seats 4 weeks ahead

GEO. M. COHAN'S Theatre, B'way, 43d Street. Tel. Bryant 393.
Evgs., 8.30. Matinees, Wed. and Sat., 2.20.
KLAW & ERLANGER - - Managers
Henry Miller presents
Ruth Chatterton
and company incl. BRUCE McRAE in
Come Out of the Kitchen
"Fragrant, diverting, appealing."—*World.*

ELTINGE Theatre, West 42nd St. Evenings at 8.30. Mats., Wed. and Sat., 2.30.
A. H. Woods presents
CHEATING CHEATERS
By Max Marcin.

LIBERTY West 42d Street. Evgs., 8.20. Mats., Wednesday and Saturday, 2.20.
HENRY W. SAVAGE offers
The New Musical Comedy
HAVE A HEART
In Cast are

Louise Dresser	Eileen Van Biene
Billy B. Van	Marjorie Gateson
Thurston Hall	Donald Macdonald
Flavia Arcaro	James Bradbury

AND BEAUTY CHORUS

NEW YORK THEATERS

Playhouse 48th, East of B'way. Phone 2602 Bryant. Evenings, 8.20. Matinees, Wednesday and Saturday, 2.20.
William A. Brady presents
THE MAN WHO CAME BACK
By Jules Eckert Goodman.
With a strong cast, including
MARY NASH and others.

WILLIAM A. BRADY'S THEATRE, just East of B'way. Phone 178 Bryant. Evenings, 8.20.
48th Street
Matinees Thursday & Saturday, 2.20
THE 13th CHAIR
A Mystery Melodrama
By BAYARD VEILLER

Winter Garden B'way & 50th Phone 5330 Circle
Evgs. 8.00. Mats. Tues., Thurs. & Sat., 2
Show of Wonders

Shubert 44th St., W. of B'way. Phone 4539 Bryant. Evgs., 8.15. Mats., Wed. and Sat., 2.15.
LOVE O' MIKE
A Comedy with Music. Book by Thomas Sydney; Lyrics by Harry B. Smith; Music by Jerome Kern. Staged by Benrimo
A CAST OF 31 PRINCIPALS

BOOTH 45th, West of B'way. Phone 6100 Bryant. Evgs., 8.15. Mats., Wed. & Sat., 2.15.
William Faversham Presenting and Appearing in
SHAW'S Getting Married with
Henrietta Crosman Charles Cherry and Hilda Spong

WINTHROP AMES' **LITTLE THEATRE** 44th, West of B'way.
Phone 6101 Bryant. Evenings at 8.45. Matinees, Wednesday and Saturday, 2.30.
Pierrot The Prodigal
MUSIC THROUGHOUT

39th St. Theatre, near Broadway. Phone 413 Bryant. Evenings, 8.25. Mats., Wed. and Sat., 2.25.
EMMA DUNN in the Sure-Shot Comedy
"OLD LADY 31" by Rachel Crothers

Casino Broadway and 39th Street. Phone 3846 Greeley. Evs. 8.15 Mats., Wed. and Sat., 2.15.
ANNA HELD in
FOLLOW ME and 60—Anna Held —Raised Beauties—60

ASTOR THEA., 45th St. and Broadway. Phone 287 Bryant. Evgs. 8.15. Matinees, Wed. and Sat., 2.15.
CLIFTON CRAWFORD
In New Military Operetta
HER SOLDIER BOY
JOHN CHARLES THOMAS | ADELE ROWLAND

Maxine Elliott's Theatre, 39th Street, East of Broadway.
Evgs., 8.30. Mats., Wed. and Sat., 2.30.
GERTRUDE KINGSTON and HER CO.
In a triple bill of one-act plays by Bernard Shaw and Lord Dunsany

LONGACRE Theatre, 48th St., W. of Broy. Evgs., 8.20; Mats. Wed., and Sat.
G. M. ANDERSON & L. LAWRENCE WEBER Present
WILLIAM COLLIER
IN THE GREATEST OF ALL FARCES
NOTHING BUT THE TRUTH

FULTON West 46th St. Evgs. at 8.30. Matinees, Wednesday and Saturday at 2.20.
"IN FOR THE NIGHT"
A New 3 Act Farce by James Savery.

CORT West 48th St. Phone Bryant 40 Evenings at 8.20; Matinees, Wednesday and Saturday at 2.20.
Season's One Substantial Success.
Oliver Morosco's Great Laughing Success
Up-Stairs and Down
By Frederic and Fanny Hatton.

HIPPODROME
MANAGEMENT CHARLES DILLINGHAM
Nights at 8.15 Mat. every day at 2.15
"THE BIG SHOW" Staged by R. H. BURNSIDE
With the Incomparable **PAVLOWA**
NEW ICE BALLET | MAMMOTH MINSTRELS | 100 NOVELTIES 1,000 PEOPLE
World's Biggest Show at Lowest Prices

NEW THEATERS

There is to be a new theater on the southwest corner of Bedford Avenue and Brevoort Place, Brooklyn, built by A. H. Schwartz, costing aproximately $500,000. The theater is to be designed after Manhattan playhouses and is to be used to present novel features.

Samuel F. Nixon, lessee of the Forrest Theater, Philadelphia, reiterated his statement that he would construct a new theater at Sixteenth and Walnut Streets in that city. The recent sale of the Forrest Theater has determined him to build sooner than he intended.

As soon as the weather permits work will be started on the American Theater, Walla Walla, Wash., under the direction of A. E. Eller, for whom the theater will be constructed.

The Willis Wood Theater, one of Kansas City's most famous playhouses, was destroyed by fire early on the morning of Jan. 8. The loss is estimated at from $50,000 to $60,000. The theater had been closed recently and no one was in it at the time of the fire.

Charles L. Snyder, with three others, recently brought suit to prevent the sale of the Park Theater, St. Louis, Mo. The Park Theater was advertised to be sold Jan. 10 at the Real Estate Exchange. Judge T. C. Bennings issued an order temporarily restraining the sale and set the suit for hearing Jan. 17.

NEWS OF STOCK PLAYS AND PLAYERS

WHY DID IT CLOSE?

Park Theater Co., Fully Equipped, Stops After Two Years

ST. LOUIS, MO. (*Special*).—The theatrical sensation of the day (Jan. 4) in St. Louis is the posting of the closing sign at the Park Theater, where the Park Opera Company has played since May 25, 1914, alternating, for a time in the Fall and Winter of 1914 and 1915 with the Players Dramatic company. Many genuine lamentations are heard from the admirers and patrons of the house and company. Indeed, the phenomenal run is a foundation for comment. During the run many different artists of varying degrees of prominence and ability have played with the company, including notably, Frank Moulan, Mabel Wilber, Louis Allen, Roger Gray, Dan Marble, Mable Withee, now leading woman with Al Jolson in "Robinson Crusoe, Jr.," Carl Haydn, Carl Gantvoorth, Alice Hills, Grace Van Studdiford, Ray Crane, Anne Bussert, Florence Mackey, Francis J. Boyle.

Charles Sinclair, director of all of the early successes, remained with this company for a year and a half, and recently returned to put on a few special productions, but closed with the company a few weeks ago. Lon Price, Fred Bishop, Mack Whiting and Lew Morton are others who have directed the Park offerings from time to time. The company now closing is composed in part of Lillian Crosman, prima donna; Sarah Edwards, contralto and second woman, who has been with the company since about Oct. 1, 1914; Billy Kent, comedian, and one of the original members of the company; George Natanson, a member of the company with short periods of absence since June, 1914; Harry Fender, Josephine DuBois and others. Gossip has it that the company may be kept intact and moved to Kansas City for a ten weeks' engagement. The closing attraction is "The Follies of Everywoman," an original review.

The Players (Clifford W. Eglehoff, manager): The Players company presented a novelty, week Jan. 4, in Hoyt's "A Black Sheep," with incidental musical numbers and specialties, a distinct novelty for a dramatic organization and one that has caught on well. Mitchell Harris, in the old Otis Harlan role of Hot Stuff, plays with as much enthusiasm as if he had been a part of musical shows all of his life, and Miss Olle Templeton, the very popular leading woman, finds herself cast as the Queen of Burlesque, and handles the unusual role with all the verve of a true prima donna. Arthur Holman, well used to music, does his part exceptionally well and presents a specialty with Miss Natalie Perry that is one of the hits of the show. Esther Howard was never better, and stamps her unusual versatility on her admirers by taking part in two songs with dance, in true vaudeville fashion. The others of the company seem at home in musical comedy. George Ade's "A College Widow," week 8.

HAGERMAN.

"HER OWN MONEY," BRONX

To be or not to be, "Her Own Money," after having saved $2,000 over a period of years from the money her husband allowed for her expenses, household and otherwise, was the question, week Jan. 8, at the Elsmere Theater, and satisfactorily answered in Mark Swann's clever three act play. As Mary Arden, Mary Frey added another success to her long list of able characterizations and Clay Clement acted Lew Arden with spirit and sympathy. Harold Kennedy as Harvey Beecher and Virginia Zolliman as Mrs. Beecher were both very effective and careful not to overdo the parts of the quarreling couple. Jack McGrath as Tom, Hazel Miller, as Mildred and Lorna Elliott as Rhody, were well cast. Week 15, "The Bubble."

IDA C. MALCOMSON.

"THE GIRL FROM HOME"

FORT DODGE, IA. (*Special*).—The Gordinier Stock company in "The Girl from Home," Jan. 5, 6, did immense business to pleased audiences. "The Maid and the Minister," Jan. 7-9. The roster of the company is S. O. Gordinier, Walter McDowell, James Craig, Loren Sterling, Ritchie Brown, Maxine Miles, Verdah Viola, Ella Ne. Collins, and Baby Nedra Gordinier. This company is doing well and looks forward to a long and successful season.

LILLIAN M. RANKIN.

EMMA BUNTING IN TEXAS

SAN ANTONIO, TEX. (*Special*).—The Emma Bunting Stock Company, are now playing two days and nights, at the Majestic Theater, here, and two days and nights in Austin, Texas. Miss Bunting and Company opened at the Majestic, with "Rebecca of Sunny Brook Farm," followed by "The Lady from Laramie" and "The House of a Thousand Candles." Miss Bunting is still playing to capacity at each performance, both here and at Austin.

HADEN F. SMITH.

A MONTANA ROUND-UP

BILLINGS, MONT. (*Special*).—The American Theater, formerly devoted to motion pictures, opened Monday night, Jan. 8, as a house of legitimate drama, presenting high-class stock productions by a stock company of the first order. The theater is under the management of H. C. Moorhead, has had a thorough renovating, and the Billings scenic studio which has the scenery in charge has been working a crew of artists night and day building the stage settings for the opening play.

The leading lady of the new company is Margaret Drew, who was formerly connected with the Woodward Stock company of Omaha and Denver. The leading man is Oswell Jackson, formerly of "Rebecca of Sunnybrook Farm," and previously connected with Florence Reed, Wilton Lackaye and the Bijou Stock company of Chicago. Other members of the resident company are Ralph MacDonald, Maxine Wheeler, Claude Archer, Jean Devereaux, Leonard Carey and Mr. Moorhead. The opening play was "The Great Struggle," a story of the underworld. The bills will be changed weekly and popular prices will prevail.

EDWARDS C. MARTS.

"FIFTY MILES FROM BOSTON"

NEW BEDFORD, MASS. (*Special*).—The All Star Players presented Cohan's "Fifty Miles from Boston," week Jan. 8-13. Enid May Jackson as Sadie Woodis sang and danced charmingly. She has a well trained voice of agreeable quality under perfect control. She brought beauty, vivacity and intelligence to the impersonation. Alfred Swenson as Joe Westcott scored a veritable triumph. Robert McClung as Timothy Harrigan did one of the best pieces of character work seen here for a long time. He was loudly applauded at frequent intervals. Carrie Lowe created no end of merriment as Mrs. Tilford. She played the part with a superabundance of excessively exuberant spirits that befit the character. Dorothy Beardsley was fascinating and conspicuous for good work. William J. Townsend achieved great distinction for his successful and masterful impersonation of Dave Harrigan. The other parts were all well sustained. The stage pictures were admirable in their artistic arrangement. The house was crowded at almost every performance and the standing room only sign was not infrequently displayed.

WALTER S. MACPHAIL.

WHERE THE PLAY GOES ROUND

Oakland, Cal., Has a Stock Company That Plays on Revolving Stage

To the Pacific Coast one again looks to consider the success of something entirely unique and original in stage craft, that of a stock theater the purpose of which is to surpass moving pictures in supplying action and unlimited change of scene as well as establishing the company as stock favorites. The city is Oakland, California, the theater the new Bishop Playhouse, and the players are appearing under the personal direction of John Griffith Wray with Virginia Brissac as the leading woman. It is the stage upon which the interest centers, a revolving stage upon a pivot. In this respect the new theater may show a similarity to the Century Theatre; however the new stage is so constructed that the flies and everything appertaining to that which the eyes see revolves. The diameter of the upper and lower revolving discs is 75 feet, which supplies plenty of room for as many sets as any play would require, permitting a scenic action of fluent quantity.

The action of the play scenically synchronizes with the development of every episode of the plot. Rapidity, avoidance of tiresome waits—the entire play being set before the parting of the curtains on the first act—are avoided, and continuity of action as well as scenic progression is possible, with the additional advantages of "cutting back" as is required.

The mechanical equipment is due to the inventive genius of Harry Bishop of Oakland. It has been his aim to present naturally every trick and create every illusion to intensify the dramatic action that is given in the moving picture because of its scope, and to confine all within the walls of the theater in reality. All unnatural lighting has been eliminated and it is claimed that the mechanical effects have been overcome.

Hartsook, L. A.

VIRGINIA BRISSAC.

West Art. Co.

JOHN GRIFFITH WRAY.

The Bishop Playhouse will be essentially a producing theater. New plays will be presented as often as material of worth can be secured. Familiar Broadway successes will be interspersed. The house opened Nov. 27, with a new play in three "actions" and fourteen scenes, by Herbert Bashford. "On Trial" was given an exceptional production following. The next new play to be offered will be from the pen of Austin Adams.

Virginia Brissac, the leading woman, is the most popular stock actress on the Pacific Coast. John Griffith Wray is a masterful director under whose eye the productions are bound to be worthy. The supporting cast is very commendable.

PAUL L. BURKHARD.

"ST. ELMO," PITTSBURGH

PITTSBURGH (*Special*).—"St. Elmo" was the offering of the Empire Stock company at the Empire week Jan. 8. Although seen here on several occasions, it drew large and enthusiastic audiences. Ralph Sprague had the title-role and handled same effectively. Jacqueline Mason made a pleasing Edna Earle, while William J. Florence gave a finished enactment of Murray Hammond. James McHugh was well cast as the Reverend Allen Hammond. The other members of the company gave able support. "Girls," week Jan. 15.

D. J. FACKINER.

CHASED BY "HOODOOS"

Willis Wood Stock Theater, Finest Ever, Missed Its Aim, in Ashes

KANSAS CITY, MO. (*Special*).—After a highly unprofitable season the members of the Willis Wood Theater Stock company were handed their notices Jan. 7. Twenty-four hours later an early morning fire of unknown origin destroyed the stage and rear of the building and the season was brought to an abrupt close. The members of the company were Alfred Cross, Clark Silvernail, John Dwyer, Edward Haverly, Vera Finley, Florence Roberts, Mary Hill, and others, and all have returned to New York.

The opening of the stock season at the Willis Wood, which was one of the most beautiful theaters in the country, was regarded locally as an event of considerable importance in the present theatrical season. Percival Winter brought from the East a splendid organization, headed by Alfred Cross, Aline McDermott, Jack Lewis, and the engagement opened auspiciously. Unfortunately, however, the previous theatrical experience of their manager was limited to picture houses and his inability to handle dramatic stock soon began to have its effect. Discord became the rule instead of the exception. Lewis left, and Winter, his record of successes badly bent, soon followed. Miss McDermott resigned and the lessees, seized with a delayed inspiration, dispensed with the manager, Joseph Gilday. The lease was then sold and the purchaser re-engaged Gilday. Miss McDermott reconsidered and was handed her notice. Clarke Silvernail, uninformed of the real state of affairs, came on from New York to play juveniles, and succeeded Mr. Winter as director. Vera Finley was engaged for leads, to open in "The Song of Songs," but was compelled to appear rather unfavorably in a previous production of "Girls."

The Willis Wood was opened in 1902 as "the finest in America," and until 1906 had the first-class field to itself. Following the theatrical war the newer and less ornate Shubert survived and since then the Willis Wood has had a checkered career. Its first change was to stock, then to a season of the worst of burlesque. From that it went to motion pictures and from pictures back to stock. The Willis Wood estate, owners of the theater, have announced that it will be rebuilt and will likely again revert to pictures.

Kansas City will support a first-class and properly managed stock as was evidenced by the popularity and success of the Dubinsky Brothers company at the Garden last season.

JACK MCCLEERY.

"SONG OF SONGS," BRIDGEPORT

BRIDEPORT, CONN., (*Special*).—Starring in her second week's performance before a Bridgeport public, Frances McGrath, new leading lady of the Lyric all star Stock company, formerly of Keith's stock, New York City, virtually had everyone at her feet in the "The Song of Songs," week Jan. 8-13. Fluctuating throughout the play from dash and spirit to gentle poise and dignity, this little twenty-one year old miss (beautifully gowned) gave us a performance which for finesse and art in acting would have lent credit to one of maturer years. Her delineation of Lillie Karlis, the unsuspecting school girl, to the woman of the world, during the years seeking the song of songs, the song of Love, was well night perfect. The part of the errant lover, played by David Herblin, was cleverly portrayed. The rest of the efficient cast in the absorbing production gave us their best characterizations. The supporting members were William Evarts, Albert Gebhardt, Luella Morey, Walter Marshall, Bernard Thornton, Frank Peck, Ethel Daggett and Geraldine Sloane.

Week 15-20, "Under Suspicion" is underlined at the Lyric. It is practically a premiere try-out of sensational production which will soon occupy the New York City bill boards under another title. The cast is the same as in "The Song of Songs."

MARY SAYLES HANCORT.

"THE HAWK" AT SALEM

SALEM, MASS. (*Special*).—At the beginning of the new year the Empire passed into the hands of the Koen Brothers, who thereby become the owners of three Salem theaters—the Federal, Salem and Empire. The transfer of ownership will not affect Mr. Katzes' lease of the Empire, however, and for the balance of the season he will continue to present his excellent company in the usual interesting selection of plays.

Week beginning Jan. 8, "The Hawk," William Faversham's successful play, was the production. Mr. Noa's work in the title role was a splendid bit of acting. Throughout the entire play his work was of the first order. Miss Ruckert's portraval of his wife was in its way little short of a triumph. She was at her best in the role, bringing to it sincerity and depth of feeling. Mr. Thompson, as Rene de Tierache, scored an individual success. The rest of the company gave uniformly good support. The stage settings were excellent and audiences have been of good size. Week 15, "For the Man She Loved."

DOROTHY BENNETT.

Hartsook, L. A.
INEZ PLUMMER.
Leading Lady of Morosco's Burbank Stock Company of Los Angeles, Cal.

"NEVER SAY DIE" IN SIOUX CITY

SIOUX CITY, Ia., (*Special.*)—Princess, Jno. Biegger, Mgr: Week Jan. 7. The Incomparable Players are presenting that clever farce, "Never Say Die," with Robert Brister in the role of Dionysious Woodbury. Mr. Brister is the whole show and plays the part of Woodbury better than any part that he has appeared in so far this season. Miss Inez Ragan as Violet Stephenson, Eugene Shakespeare as Verchisl and Frank Shannon as Griggs were dandy in the three largest roles outside of Woodbury's and certainly did their best to make the show such a hit. Wm. Lyons as Hector Walters; Nan Bernard as La Cigale; Georgie Woodthorpe as Mrs. Stephenson; Burke Clarke and Irving Lancaster as the physicians; Eddie McHugh as the detective; and Leo Biegger as the servant and the auctioneer gave splendid support.

Current Week, "Dawn of To-Morrow."

Grand, M. W. Jencks, Mgr: For their farewell week the Morgan Wallace players are presenting "Leah Kleschna" week 7. Morgan Wallace plays Kleschna; Mary Sullivan, Leah; Leo Kennedy, Paul Sylvian; Vaughn Morgan, Schram; Rollo Lloyd; Raoul Berton; Roscoe Patch, Valentine Chaponniere; Louise Chapman, Sophie Favre; Pierre Watkin, Gen. Berton; Charlotte Adams, Madam Berton; Margaret Knight, Claire Berton and Frieda; Victor Stewart, a peasant; Sidney Richardson, Reichmann; Harry Walker, Herr Linden.

Mary Sullivan opened here engagement with the Morgan Wallace players at the Grand 7. Miss Sullivan is an old time favorite in Sioux City, having played at the Princess in former years. It is regretted that Miss Sullivan is only to be here this week as the Wallace players close Jan. 13.

The Incomparable Players moved from the Princess to the Grand Theater and opened at the Grand 14, in "Dawn of To-Morrow." The Princess is to be closed for renovation and is to be reopened in a short time with first class pictures.

"The Tempters" booked by M. W. Jencks, manager of the Auditorium, two days starting 12.

The Ralph Dunbar Salon Singers who played at the Orpheum three days starting Jan. 4, boasted of an ex Sioux City girl in the person of Freda LaVine. Miss La Vine sang the soprano part in this act and while here was kept quite busy renewing old acquaintances and receiving bouquets.

MURPH.

"LITTLE JOHNNY JONES"

SEATTLE, Wash., (*Special*).—At the Orpheum, the Wilkes Players appeared in a good presentation of "Little Johnny Jones," Dec. 31-Jan. 6, which amused and entertained audiences ranging from small to large. William C. Walsh in the title-role gave a good interpretation of the part. In the cast were Fanchon Everhart, Pearl Cook, Dora E. Sullivan, Gladys Wyman, George Rand, John Sheehan, Norman R. Feusler, Monti Collins and others, who contributed to the fun and amusement. Same co. in "The Three Twins" Jan. 7-13.

BENJAMIN F. MESSERVEY.

"THE DUMMY" AT HALIFAX

HALIFAX, N. S., (*Special*).—The Academy Players presented "The Dummy," Jan. 9, with Houston Richards, making the biggest kind of a hit in the title-role. He was given many curtain calls and accorded great praise by the press. Marie Salloz too made a decided success as the child, and Eileen Burns too won especial praise as Rose Hart. The Players went to St. Johns Jan. 16, for two weeks, while "The Birth of a Nation" is occupying the Academy.

JAMES POWER.

PRINCESS, DES MOINES

DES MOINES, Ia. (*Special*).—"The Eternal Magdalene," at the Princess, week Jan. 7, gave Elsie Rizer the opportunity to display her ability as a leading woman, for Miss Rizer as the Magdalene gave a most convincing and pleasing interpretation; Eleanor Brent as Blanche Dumond took her part in splendid fashion. Miss Brent is one of the most capable second women the Princess has ever had; Arthur Young as Elijah Bradshaw, gave a capital performance; Albert Phillips as John Bellamy, Tamson Manker as Bess Bradshaw, Philip Sheffield as Paul Bradshaw, and Mrs. Morrison as Mrs. Bradshaw, in less important roles, gave most capable support; Jerome Kennedy as the local preacher, William Forestelle as the revivalist, and Jack Marvin as the judge were good in their character portrayals. This is the first time the play has ever been presented in Des Moines. "Some Baby," week Jan. 14; "On Trial," week Jan. 21. Great care has been taken in preparing the scenery and mechanical parts used in this production. KAHN.

"IT PAYS TO ADVERTISE"

BROCKTON, MASS. (*Special*).—The feature of the Hathaway players production of "It Pays to Advertise," Jan. 8-13, was the reappearance of Ruth Lechler, last year's favorite leading lady, who will assume the leading roles the remainder of this season. As Mary Grayson, private secretary, she received a most hearty reception with several handsome floral tributes, and gave an excellent comedy portrayal. Hooper Atchley as Ambrose Peale, theatrical press agent, impersonated the role in a life-like and amusing manner; Lillian Neiderauer as Comtesse De Beaurien, delivered her lines in the first two acts in French, bad her audience guessing, giving a very fine comedy characterization; Herbert DeGuerre and Harry La Cour as Cyrus and Rodney Martin, father and son, did good comedy work; John B. Whiteman, William H. Dimock, Ben Hadfield, Forrest Abbott, Marion Chester, and Betty Brown furnished good support. "The Village Postmaster," week Jan. 15.

W. S. PRATT.

TWENTY WEEKS IN ONE TOWN

FAIRMONT, W. VA. (*Special*).—Hhe Hippodrome closed a season of stock production Jan. 13 after a run of twenty weeks, thirteen of which were filled by the Lewis-Oliver Players, and the remaining seven by Dave Heilman's Hippodrome Players. The latter organization has gone entour, playing one week at Barnesville, Ohio, and are booked to begin a two weeks' engagement at Zanesville, Ohio, Jan. 22. Patti McKinley and Walter King will play leads. The others in the company are Boris Karloff, Charles Montgomery, Earle Suffrain, Ronald Rosebraugh, Pauline LeRoy, Hazel Wylde, and Marie Whitney. Robert Fleming is traveling in advance, and Dave Heilman is conducting the affairs of the company from the Hippodrome offices in this city. The company has been christened the Patti McKinley Players. Heilman will remain as the manager of the Hippodrome.

J. MONROE BOYER.

SAN DIEGO GETS A STOCK

San Diego is again entering the stock field, as Julia Gray has taken a lease on the Little Theater, and will present some of the best stock offerings during the coming season. The opening attraction was "The Spendthrift," with Julia Gray in the lead, and a well selected cast of the following players: Fanchon Lewis, late of the Burbank, Los Angeles; Maurice Chick, an old favorite of the coast; Monica Lee, another familiar face in San Diego, and Ernest Winters, from the Alcasar, San Francisco. It is hoped that the stock will be a permanent fixture in San Diego, where Miss Gray is well known, and also liked. The Little Theater has been redecorated and made a fine impression on the opening night.

MARIE DE BEAU CHAPMAN.

"JUST A WOMAN," NEW HAVEN

NEW HAVEN, CONN. (*Special*).—Week Jan. 8 the Hyperion Players presented "Just a Woman" to large houses. Miss Morgan did excellently in a very difficult role and the same may be said of Mr. Carver. John Dilson did very well and the others in the cast gave good support. The story is a realistic and gripping one, although rather too heavy for the average stock audience. The play was well received, however, and individual players received much applause. "It Pays to Advertise," the well known Cohan success, played to a large business week Jan. 1. Fire emptied Poli's Hyperion in about three minutes Jan. 10. Estimated damage to building and contents, $5,000. SEYMOUR WEMYSS SMITH.

"THE ESCAPE," UNION HILL

UNION HILL, N. J., (*Special*).—Playgoers here were favorably impressed by Charles W. Dingle, the new leading man of the Keith Players, who gave an excellent interpretation of the role of Dr. Von Elden in Paul Armstrong's play. A successful engagement is predicted for Mr. Dingle here. Evelyn Varden admirably portrayed May Joyce, lending depth and fervor to her emotional performance. Arthur Griffin provided an interesting characterization in the will of Jim Joyce. Aubrey Bosworth capably essayed Larry Doyle. Others were Jessie Pringle, Mildred Florence, Charles C. Wilson, Joseph Lawrence, J. Ellis Kirkham, Caroline Locke, and Arthur Mack. "It Pays to Advertise" the current week.

E. A. GREWE, JR.

"BABY MINE" IN ST. JOSEPH

ST. JOSEPH, MO. (*Special*).—The Dubinsky Bros. Stock company presented "Baby Mine," Jan. 7-13, to fine business. Barney Dubinsky and Wallace Griggs were the chief comedians and made great laughing successes of their parts. Eva Craig was very sweet and dainty as the little wife, and Frances Valley, Lottie Salsbury, Frank Meyers and Aldred Pierce all deserve mention for their good work in balancing out the play. Fred Butler is to be complimented for his excellent scenic equipment of this production.

JOHN A. DUNCAN, JR.

AMERICAN PLAYERS OF SPOKANE

SPOKANE, Wash., (*Special*).—It may have been to say farewell to Jane Urban or to welcome Henry Hall back again, but at any rate the American Players were greeted by big houses week of Dec. 31 in "Sinners." Mr. Hall handled admirably the role of the wealthy, handsome city chap who decides that the little girl from the old town is more to be desired than the fast pace in the big city. Miss Urban as the girl from home has done nothing more likable. Miss Urban was succeeded week of Jan. 7 by Jessie Arnold in "The Trail of the Lonesome Pine."

ROBERT S. PHILLIPS.

WHO, WHERE, WHAT IN STOCK

The stay of the Wadsworth Stock company in Manchester, N. H., was brought to a close Jan. 13. Poor business was assigned as the reason for the sudden termination.

—

Miss Lida Kane has closed her engagement of ten weeks with the Maiden, Mass., stock company, and will enter vaudeville in a new one-act playlet, "In the Cardinal's Garden."

—

Paul Byron has left the Universal Film Company to return to his first love, the legitimate stage, opening Jan. 15, in stock, at the Avenue Theater, Vancouver, B. C.

—

Jessie Arnold has just closed a successful engagement as leading woman at the Wigwam Theater, San Francisco, and opened Jan. 7 at the American Theater Stock, Spokane, Wash., as June in "The Trail of the Lonesome Pine."

—

Winnifred St. Claire was taken ill before the opening performance of "Polly of the Circus," at the Empire Theater, Paterson, last week, and it was with great difficulty that she was able to appear. Despite this, "Polly of the Circus" established a new high-water mark for gross business. Stage Director Reid put the show over satisfactorily.

—

Manager Earl D. Sipe is at Billy Muldoon's White Plains resort, recuperating fast from an attack of grippe.

FIBRE, STEEL and BRAINS

BAL FIBRE TRUNKS are made of selected basswood, cold stamped steel corners and other fittings, vulcanized hard fibre and the brains of finest trunk building organization in the world

WILLIAM BAL COMPANY, 145 W. 45th St., N. Y. City

PLAYS For STOCK, REPERTOIRE, AMATEUR COMPANIES, *LARGEST ASSORTMENT IN THE WORLD.* Books for Home Amusement, Negro Plays, Paper, Scenery, Joke Books, Catalogues FREE! FREE! FREE!
SAMUEL FRENCH 28 West 38th Street, New York

WANTS

RATES, CASH WITH ORDER.

20 words, or less, cost 25c. Additional words 1c. each. Four-times orders will include a fifth insertion, free of charge, on request.

ACTS, plays, sketches written. Call or terms for stamp. Plays published. E. L. Gamble, playwright, 238 4th Ave., Pittsburgh, Pa.

FOR SALE—Theatrical Costume Business, established 1879. Owner retiring. O. S. Baum, 516 Superior Building, Cleveland, Ohio.

FOR SALE—Copies of Theatre Magazine from 1906 to 1916 inclusive. First-class condition. Also one vol. containing 1902-3-4. Address S. B. Dudley, 284 Lexington Ave., New York City.

LAST CALL! We can still give a few more men and women places as our representatives with their theatrical or film companies. Chance for good income in spare time. Investigate. Frank B. Howe (Publicity), 6822 Sunset, Los Angeles, California.

WANTED—Actor (over thirty-five) with executive ability, to assist actress, tabloid dramatic. Address G. R., care DRAMATIC MIRROR.

YOUNG actress wants leads in stock, 7 years experience. Photograph and list of parts played sent on request. Will accept a nominal salary. Address Young Actress, care THE DRAMATIC MIRROR.

Van Horn & Son
Phila., Penna. Established 1852
Theatrical Costumes
Stock Companies and Productions Our Specialty

MILLER
COSTUMIER
236 So. 11th St.
Philadelphia, Pa.

WANTED
Strong Character Modern Play
FOR MALE STAR
I can insure adequate production and a real chance of success for such a play.
Call or write
LAURA D. WILCK Dramatic Agent
1476 Broadway, N. Y.

E. T. de MONTFORD
PLAY BROKER
1465 Broadway NEW YORK

The Dramatists Play Agency
FLORA E. GEBHARD, Manager
American Authors Representatives
1483 Broadway New York

PLAYS For Amateur and Professional Actors. Largest assortment in the World. Catalogue free. THE DRAMATIC PUBLISHING CO.
542 So. Dearborn Street, CHICAGO, ILL.

BUSINESS DIRECTORY

RATES, CASH WITH ORDER.
15 Cents per agate line, single insertion. $1.75 per line, 13 times. $3.00 a line, 26 times. $5.00 a line, 52 times. 14 lines to one inch single column. Four lines smallest space accepted. No double column space.

SCENERY

M. ARMBRUSTER & SONS.
Albert E. Armbruster. Emil G. Armbruster.
Scenic Artists.
Studio 249-251 So. Front St., Columbus, Ohio.
The Oldest and Best Studio in America. Scenery for Productions, Opera Houses and Vaudeville. First-class work guaranteed at reasonable rates.

BAILEY SCENIC STUDIOS
Troy, New York
High grade scenery at bottom prices.

LITHOGRAPHERS AND PRINTERS

THE STROBRIDGE LITHOGRAPHING CO., Cincinnati.—New York Office, Times Building, Times Square. HIGH-CLASS THEATRICAL AND CIRCUS PRINTING.

MEYER'S MAKE-UP GUARANTEED BEST MADE

REPORTS FROM MIRROR CORRESPONDENTS

FULL HOUSES AT HIGH PRICES

Old Records Wiped Out by Big Innings in Chicago—Interesting Comparisons—One-Night Stands Wabble

CHICAGO, ILL. Jan. 18—(*Special*).—Business was never so good in the legitimate theaters of Chicago as it has been so far in 1917. The new year starts off like it would be a bonanza for those producers who succeed in striking public fancy. Four shows now running in Chicago are doing capacity business and two of them are playing at advanced prices; that is, $2.50 instead of $2 for the best seats. These four shows are Ziegfeld's "Follies," Al Jolson in "Robinson Crusoe, Jr.," "The Boomerang" and "Fixing Sister." "The Boomerang took in $18,817 during the eighth week of its stay at Powers's which included New Year's Eve. The record up to that time at that theater was held by the "Lion and the Mouse," which during the week of March 4, 1906, drew $18,582 by giving daily matinees and an extra morning performance. Daid Warfield played to $15,586 three years ago this month in "The Auctioneer," and in 1900 Joseph Jefferson played "Rip Van Winkle" at that theater to $15,214 on the week. Al Jolson, in "Robinson Crusoe, Jr.," set a mark at the Garrick the first of the year which is not likely to ever be equaled, playing to something like $36,000 on the week. In addition to four shows selling out, there are two legitimate houses doing the same with pictures—the Colonial, which has "Intolerance," and the Studebaker, which offers "The Darling of the Gods." "Hit-the-Trail Holliday," "Fair and Warmer" and "His Bridal Night" have had very big business in the New Year, but not record takings. "The Globe Trotters" broke a record at the Columbia (Eastern burlesque) in 1917 by something like $300. Eva Tanguay brought a very big week to the Majestic and packed and jammed the Palace Music Hall last week. McVicker's and the Great Northern also have had big business since 1917 dawned. Outlying vaudeville houses have not fared so well.

Business is not holding up so well in the one-night stands as producers hoped. Here and there a company continues to play to the big business which made the early half of the season so encouraging, but there are many attractions barely living and a few which are showing at a loss. George Klimt's "The Millionaire's Son and the Shop Girl," has not been a success in the one-night stands, and it was finally decided to offer another play under that title, taking a five-piece affair which permits the doing away with the sets and the major part of the company. Sed Deschane, who has been in advance of that show, resigned recently. Charles J. Leckins is the new manager of the company.

Frank Thielen, who has a circuit of theaters in Illinois, is not afraid of innovations. He has been responsible for many different policies being employed in connection with his houses in recent years, among them the introduction of dramatic tabloids, the playing of dramatic stock a half a week and vaudeville the other half, the combination of vaudeville and pictures in one house and now starts playing one-night stand shows for three days in vaudeville, giving two performances a day at prices up to 50 cents top. The first show under the new policy was Gaskell and MacVitty's "The End of a Perfect Day," which played Aurora, Ill., the early part of last week and Joliet the last half. The Aurora engagement was so satisfactory that Robert Sherman's "Never Born" has been booked for half-week stays in Thielen towns. "The End of a Perfect Day" did a business satisfactory to both house and show, so it is given out, though not so large as it is expected that future shows will attract. The Thielen Circuit is connected with the Western Vaudeville Managers' Association on a different basis from other houses, paying that agency so much for every house per week, whether vaudeville is played or not, which makes it possible to cancel variety bookings.

Ed Percival, who went out as manager of Rowland and Howard's "Which One Shall I Marry?" (one-night stands), had to give up the place as he is ill with nervous prostration. Fred Walton, who had been in the Rowland and Howard office in Chicago, took his place, and L. Andrew Castle, who was formerly representative of the Actors' Equity Association in Chicago, has taken Mr. Walton's place as office man. There has also been a change in the advance of that show, Harry Mack going ahead.

"The Girl He Couldn't Buy" closes at the Imperial in Chicago this week. "The Daughter of Mother Macree" has such a peculiar route out this way that it is rumored that that show is going to close. The date that "The Daughter of Mother Macree" should have had at Indianapolis, Ind., is being filled by "Peg o' My Heart," which gives color to the report. Hamilton Coleman's new show, "When a Girl Loves," organized for the one-night stands, opened on the International Circuit Sunday at Louisville, Ky., and then goes to Nashville, Tenn., Memphis, Tenn., and to the Crescent at New Orleans, La. "Pretty Baby," the Hodges and Tynes tabloid, which was put on the International Circuit recently, is doing a big business in the South. Chicago producers were offered this show at $1,000 a week and after looking it over passed it up, to their regret. Local producers were delighted with the chorus, but argued that the principals were not strong enough. Ed. Rowland went to Kankakee to see the show for George Nicolai and gave it his indorsement, and it turns out that he knew what he was talking about. The Classic Glatts and Clifford show for The International Circuit will be called "Her Unborn Child" still another change in title. It opens at the National in Chicago, Jan. 2.

"Little Peggy O'Moore," a one-night stand company, sent out by the National Producing Company, is to close this week in Nebraska.

Business continues good at the Warrington Opera House in Oak Park, Ill., where the Bicknell-Gibney stock holds forth. "Seven Keys to Baldpate" drew well and the performance is well spoken of.

Pat Barrett, a son of O. H. Johnstone of the American Theatrical Agency, is playing the Orpheum Circuit and opened at Des Moines, Iowa, to immense success. He is playing the Orpheum in St. Paul, Minn., this week.

The Berkell Players are now in stock at Greene's Opera House at Cedar Rapids, Iowa, and Nellie Holland was sent on to the company by the American Theatrical Agency.

Harry W. Armstrong sent on five chorus girls to "The World of Pleasure." The Dorn Sisters, toe dancers, were also placed with that Shubert show.

The new Boston Oyster House, which will be under the new part of the Hotel Morrison, is expected to open March 1. The McKennon Sisters opened with "The Boston Revue" earlier than was planned because of the illness and death of the father of May Leslie, of that show.

Hazel Baker and Milton Goodhand have been placed with the Eckhart stock at Moose Jaw, Can., for leads by O. H. Johnstone.

Howard Walsh has retired from the United Producing Company's "Peg o' My Heart."

Raymond Midgely has signed contracts with Ben Welch for the staging of the Welch burlesque show for next season.

Margaret Anglin in "The Lioness" is an attraction expected at the Blackstone next month. George C. Tyler will produce the play.

Harvey D. Orr's "The Million Dollar Doll" did $1,400 on Thanksgiving at Elizabeth, N. J., $1,500 at Reading on Christmas and $1,700 at Lebanon, Pa., on Jan. 1. It was the third time in Lebanon.

Louis A. Elliott, who is just now in advance of Gaskell and MacVitty's "The End of a Perfect Day," will go in advance of the Seven Cairnes Brothers again next Summer.

Harold Orr is back with the Eastern "The Million Dollar Doll" after an illness.

Francis Ingram, who is Mrs. Karl MacVitty in private life, wife of the junior member of the producing firm of Gaskell and MacVitty, made her first appearance for this season with the Chicago Grand Opera company Saturday night when she sang the title role in "Carmen." The sale was big despite the fact that the same opera had been sung this season with Geraldine Farrar and Mary Garden.

Jean Wardley appeared at McVicker's last week in a playlet from the pen of Jack Lait.

Richard Henry Little, dramatic editor of the *Herald*, declared that Al Lydell (Lydell and Higgins) was the best thing at the Palace last week, giving him first mention over Eva Tanguay.

Marion Steffens and J. F. Mariowe joined the Gordinier Brothers Stock company at the Majestic Theater at Fort Dodge, Ia.

Joseph Andrews has joined the Darrell H. Lyall "Freckles" company.

Frank Seay replaced Lew Streeter with the one-night stand company of "Broadway After Dark."

Illinois: "The Follies" continues to play to capacity. The show is dandy entertainment though not up to some of its predecessors when it comes to comedy. Fourth week.

Garrick: "Robinson Crusoe, Jr." is having audiences as large as the city regulations will permit. There are always anxious seekers for seats. It is an Al Jolson show and bowing to the Chicago verdict that artist is now featured over the play. Third week.

Cohan's Grand: "Turn to the Right" opened Sunday night, replacing "Hit-the-Trail-Holliday," which had not worn out its welcome by any means. This is a special company organized for this date which played a few towns en route here from New York. It is a good company.

Olympic: The Dolly Sisters in "His Bridal Night" draw business in spite of the fact that the show is not exactly what is expected; somehow theatergoers associate the girls with musical comedy. Fourth week.

Powers: "The Boomerang" is breaking all records; a great show which has a great cast. Tenth week.

Cort: "Fair and Warmer." Twenty-fourth week.

Blackstone: John Drew in "Major Pendennis," attracting his admirers. Second week.

Princess: William Hodge in "Fixing Sister." Fourth week.

Chicago: Oliver Morosco presents "Mile-a-Minute Kendall" which opened Saturday night after the house had been dark almost a week. The cast includes Edith Lyle, Tom Powers, William Sampson, Helen Lowell, Peter Raymond, Hobart Cavanaugh, Beatrice Noyes, Edna Archer Crawford, George Arvine, John Flood, Jack Ellis and Olive Oliver. E. E. MEREDITH.

PHILADELPHIA

PHILADELPHIA (*Special*).—So popular and well patronized are all the local theaters just now that there is not a change of bill at any house. The prosperity which is felt in this great manufacturing city is shown by the full houses night after night and by the announcement constantly of new theaters to be built. Strange as it may seem, all of the new playhouses erected in the last ten years in Philadelphia, with few exceptions, are devoted to motion pictures and vaudeville. Not since the erection of the Forrest, in the days when Felix Isman was a big factor in local realty and theatrical circles, has a new theater been built in the "loop" district. Broad Street is now the theatrical way of Philadelphia—not Chestnut—and a walk along this thoroughfare, beginning at the Adelphi and ending with the Broad, will take in the four leading "straight" theaters. Rumor has it since the recent sale of the lot on which the Forrest stands to a trust company that the Forrest will be demolished to make way for an office building, and it is said that Samuel F. Nixon is looking for a Broad Street site for a new theater to take its place. Failing in this, he may possibly build at Sixteenth and Walnut, where he now owns a lot.

At the Shubert theaters "The Blue Paradise" continues at the Lyric and "Very Good Eddie" at the Adelphia; at the Broad, Mrs. Fiske is in her final week in "Erstwhile Susan." The Cohan Revue of 1916 leaves the Forrest today, Jan. 20.

Leo Ditrichstein in "The Great Lover" has made a big hit at the Garrick. The house is practically sold out until Jan. 20.

Alex Carr and company are the Keith headliners.

J. SOLIS COHEN, JR.

SPRINGFIELD, MASS.

SPRINGFIELD, MASS. (*Special*).—New Year's witnessed the opening of a three days' engagement of "Flora Bella" at the Court Square Theater, where it played to fair business. Eleanor Henry, a prima donna new to this section proved especially pleasing in the Lina Abarbanel role and practically carried the piece to success here. The attractive music and the rather fair book suffered somewhat from a mediocre cast, but not enough to cause it to fall flat. Guy Sampsell, well known here from his work with the Poli Stock Company, appeared as Prince Nicholas. Since his stock work here he has added a minute hirsute appendage to his upper lip that apparently impeded his singing somewhat, but he proved lively on his feet and managed to carry the part, although he staggered at times. Lynn Pratt, who is remembered for a brief stock engagement here, was also in the cast, but he was safe, for no one recognized him. The chorus was awful.

January 4 brought a Yiddish company to town that played to good business—something that they always do here.

The Yale Dramatic Association appeared in Tom Robertson's sterling old comedy-drama, "Ours," Jan. 5. While this play is interesting it appears to be a rather unfortunate choice for the Yale players, who have been so successful in the past with plays of decidedly more literary merit. It is quite a drop from Beaumont and Fletcher's "Knight of the Burning Pestle" and Gogol's "Revisor" to Robertson's antiquated and outworn vehicle. While there is an interest attached to Robertson for his innovations, such as box scenery and soldiers off stage, it is rather to church clubs that one looks to revive such historic relics as "Caste" and "Ours." Certainly the Yale Dramatic Association is capable of better things. The cast proved adequate as most Yale casts do and the feminine roles were especially well looked after. It is a puzzle why college students can impersonate women so well.

On Saturday, 6, Chauncey Olcott returned after a long absence in "The Heart of Paddy Whack" and gave an especially pleasing performance. Although in his 57th year Olcott, who is always called "Chancy Olcloth" in Springfield, possesses as sweet a lyric tenor as ever. He sang three songs and received vigorous applause for all of them. Rachel Crothers has made an interesting play in "The Heart of Paddy Whack," and from all knowledge it is the first Irish play without an English villain.

Otis Skinner in "Mr. Antonio," Booth Tarkington's latest effort, played to good business, 10. Skinner was admirable and carried the entire play on his broad and capable shoulders. Certainly Booth Tarkington ought to be ashamed of himself for perpetrating such a crime against the drama, but at the same time he must congratulate himself on his star. Skinner, who has played to rather poor business here in the past, made a short curtain speech in which he congratulated the people of Springfield for improving their dramatic tastes and thanked them for the different reception from that accorded him before. Patronizing such a hodge-podge as "Mr. Antonio" is no sign of improved dramatic tastes, but patronizing such a star as Otis Skinner is a sign of awakened intelligence.

Coming in the near future, from present bookings are: "His Majesty, Bunker Bean," with Taylor Holmes, 12-13; "Alone at Last," 17-18; "Oh, Oh! Delphine," 19-20, and Mitzi Hajos in "Pom Pom," 29-30. HERBERT S. GORMAN.

CALGARY—EDMONTON

CALGARY, ALTA. (*Special*).—All theaters in Calgary, including motion picture houses, Christmas and New Year's weeks played to practically capacity. At the Grand, Dec. 25-27, the Orpheum bill consisted of Martin and Fabbrini, Willing and Jordan, Cressy and Dayne, Lambert and Fredericks, Imhof, Conn and Corcene, Orville Harrold and Dolores Vallecita. The United Producing Company presented "Peg o' My Heart," Dec. 28-30, with William Sauler as Jerry, Vera DuShayne as Alarie, H. Nelson Dickson as Hawkes, Mabel Barring as Ethel, Kathryn Sheldon as Mrs. Chichester, Dorothy La Verne as Peg, Howard Walsh and Charles Hicklin as Brent and Jarvis. Orpheum vaudeville had as joint headliners Jan. 1-3 Odiva and Elsie Pilcer and Dudley Douglas, both good acts; other acts, Myre and Delmar, Aileen Stanley, Inez Macauley and company, Janet Adair and Miss Adelphi, and Trovato were well up to the mark.

The third of this season's United Producing Company's attractions was "In Walked Jimmy," Jan. 4-6, with George H. Summers in the title role. As was to be expected, Mr. Summers gave a fine, virile performance of the optimistic Jimmy. The supporting cast, consisting of Neil McLeod, Albert Lawrence, J. A. Mellon, Clinton Richfield, William McCrystal, Jack Lane, H. C. Becker, Janetta Evans and Florence Morrison, was excellent. The John Trellevan of Neil McLeod, Bobby Day of William McCrystal and Kitty Blake of Janetta Evans were particularly good. The piece was well staged as in all performances directed by Mr. Summers.

Last week, Orpheum vaudeville and "The Rosary."

EDMONTON, ALTA. (*Special*).—Empire, Dec. 25-27, "In Walked Jimmy"; Dec. 28-30, "The Juvenile Bostonians"; Dec. 28-30, Pantages; Dec. 25-30, Pauline, Evelyn and Dolly, Goldsmith and Penard, Marie Russell, Hugo B. Cook and company; Bijou, Dec. 25-30, the Favorite Musical Comedy company in repertoire. All did big business. GEORGE FORBES.

NEW ORLEANS

NEW ORLEANS (*Special*).—"The Birth of a Nation," on its return visit, was the attraction at the Tulane, Jan. 7-13.

A fair company presented "Pretty Baby" at the Crescent, Jan. 7-13, with Jimmie Hodges in the principal role. Both play and company seemed to please. "The Hour of Temptation," Jan. 14-20.

Fair burlesque continues to hold the boards at the Lyric, Jan. 7-13.

Week Jan. 8-14, the features at the Orpheum were Mrs. Langtry Willing, Bentley and Willing, Walsh, Lynch and company, Alexander MacFadyen, DeWitt, Burns and Torrance, Bernard and Scarth, Dancing Kennedys, and the Orpheum Travel Weekly.

At the Lafayette, Jan. 7-13, Billie Plumlee's Comedians presented "Clouds and Sunshine," which proved a good drawing card at popular prices. A band and concert orchestra is a feature. J. M. QUINTERO.

BOSTON

BOSTON (*Special*).—"Hearts of Erin" opened at the Shubert, Jan. 15, with Vernon Stiles. The augmented orchestra was led by the composer of the opera, Victor Herbert. Another Irish play, "Come Back to Erin," opened at the Castle Square, with Walter Lawrence, a native-born Irish comedian, as the star. Some very clever advertising was done in advance of this piece. A map of Ireland printed in green requested each one who saw it to pick out his own birthplace or that of his ancestors. George Spelvin was in the cast, the first time that this distinguished actor has been in Boston for many days.

The Henry Jewett players were seen Jan. 15 in a comedy of homely and simple sentiment, entitled "Doctor Wake's Patient," by two English players, W. Gayer Mackay and "Robert Ord." The latter is the pen name of Miss Edith Ostlere. The play was originally produced at the Shakespeare Theater in Liverpool Sept. 5, 1904, with the two authors in the cast. Exactly one year later it was brought out at the Adelphi Theater in London, the two authors still being in the cast. The piece was successful, and Nat Goodwin, hearing of it, decided to produce it here, but finding that the heroine held the stage during the final act, he changed his mind. Daniel Frohman secured the manuscript, intending to star Margaret Illington in the play, but his brother Charles persuaded him to let Miss Illington appear in "The Thief," with Kyrle Bellew. Finally Daniel Frohman organized a special company, including Grace Elliston and Brue McRae and produced "Dr. Wake's Patient" at a special matinee at the Garrick Theater. Mr. Frohman could not at the time cast the play as he wished, so he laid it aside and the manuscript was almost forgotten in this country until the management of the Henry Jewett Players secured it.

The Majestic is given over to the silent drama this week, showing "A Daughter of the Gods," with Annette Kellermann.

At the other theaters: Park Square, "Canary Cottage"; Colonial, Mitzi Hajos in "Pom-Pom"; Hollis, "Pollyanna"; Wilbur, Emily Stevens in "The Unchastened Woman"; Tremont, "Miss Springtime"; Plymouth, Grace George in "Major Barbara."

"Miss Springtime" is filling the Tremont, and Frank McIntyre, Frank Doane, and Zoe Barnett are among those who are pleasing the multitudes. Musical comedy has usually gone well at the Tremont. "Chin Chin" did a tremendous business and once more the theater is attracting audiences that like musical shows.

Grace George is to appear at the Plymouth in "Divorcons." Sardou's play has always been a favorite in Boston. Mrs. Fiske is well remembered as the heroine and all the modern French actresses, with the exception of Bernhardt, have appeared in it here.

DUDLEY CLAPP.

BROOKLYN

BROOKLYN, N. Y. (*Special*).—"Alone at Last" at the Majestic last week filled the house. The work of Fritzy von Busing, Mabel Weeks, Robinson Newbold, and Forest Huff, the latter two being well known to the audiences because of their long engagement with the Colburn Opera Company at this theater a year ago, together with the rest of the cast, was pleasing. This week Taylor Holmes in "His Majesty Bunker Bean."

"His Heart's Desire," with a strong cast, featuring Flake O'Hara, was the attraction at the Montauk. Mr. O'Hara's singing met the approval of all. Business was excellent. The balance of the cast did commendable work, including Pirie Bush, J. P. Sullivan, Wm. T. Sheean, Patricia Clary, Elizabeth Paige, Lisle Leight, Lew Ripley and J. E. Miller. This week the popular Julian Eltinge in a return engagement.

"The Girlies' Gambol" headed a very entertaining bill at the Bushwick. The act, written by Ned Wayburn, was very effectively presented with excellent scenes and snappy music. Leona Le Mar, in an exhibition of mind reading; Montgomery and Perry, Harry Fern and company, George Lyons, William and Margaret Cutty, and others completed the bill.

Houdini, the greatest self-liberator, topped the Orpheum bill. Others to appear were Olive Wyndham, Clarke and Bergman, Mr. and Mrs. Downes, Ray and Gordon Dooley, the Primrose Four, Jasper the Dog Actor, Reiter Brothers, and William Slate.

At the Grand Opera House, "My Mother's Rosary" was accorded good business. Horace V. Noble is the principal character, supported by Maxine Alton, Nancie Chapin and others.

"The Little Yank," featuring Dorothy Gish, drew well at the Triangle.

R. J. MERKLINGER.

BUFFALO, N. Y.

BUFFALO, N. Y. (*Special*).—"The House of Glass," intensely gripping, with an absorbing tale at the Star, Jan. 8-13. "Hit the Trail Holliday," week 15.

Never before has Victor Herbert been heard to greater advantage than in the tuneful "Hearts of Erin" at the Teck, 8-13. Guy Bates Post in "The Masquerader," week 15.

Capacity houses greeted "Peg o' My Heart" at the Majestic, 8-13. The first and last time this delightful comedy will be seen at popular prices in this city. "Busy Izzy," week 15.

De Biere, man of mystery, headed big bill with variety of cabinet tricks and mysterious illusions; other fine acts. Sheas, Jan. 8-13.

At the Lyric, Jan. 8-13, "Hotel Frolics" headed bill of popular-priced vaudeville stars.

Genuine all-feature entertainment with "Palm Beach Beauties" heading the bill at the Olympic, Jan. 8-13.

Jean Debin, starring in "Puss Puss"; Ignats Pluto troupe, the special feature, drew S. R. O. at the Gayety, Jan. 8-13. "The Sightseers," week Jan. 15. J. W. BARKER.

MACON, GA.

MACON, GA. (*Special*).—Grand: "Peg o' My Heart," Jan. 10; Sarah Bernhardt, Jan. 19. Capitol: "Man of Mystery," Jan. 8; "American Aristocracy," Jan. 9; "Vanity," Jan. 10; "The Ne'er Do Well," Jan. 11-12; "Jim Grimsby's Boy," Jan. 13. Palace: Halligan and Combs, vaudeville, Jan. 8-13. ANDREW OLIVER ORR.

GILLETT'S "A SUCCESSFUL CALAMITY"

Comedy in Two Acts and Four Scenes Viewed by National Capital Folks—National Shakespeare Society Entertains

WASHINGTON, D. C. (*Special*).—The current week's notable attractive offering at the National is William Gillette, who appears strongly under Arthur Hopkins' managerial direction to a crowded opening house, in a new two-act four-scene, comedy, "A Successful Calamity," by Clare Kummer, author of "Good Gracious, Annabelle." A doubly interesting event of the engagement being that this new presentment is distinctively an initial performance. The story and argument will be referred to in a subsequent letter. Mr. Gillette was the recipient of one of the heartiest and most cordial of greetings, thoroughly well deserved. A supporting company of pronounced talented ability, comprised Estelle Winwood, Ruth Findlay, Richard Barbee, Roland Young, William Devereaux, Richard Sterling, Nanart Kippen and Mlle. Marcell.

The big film drama, "The Birth of a Nation," Jan. 22, for a week, followed by Leo Ditrichstein in "The Great Lover."

Robert Mantell at the Belasco, during the week past was seen in a round of his artistically pronounced Shakespearean characterizations, where this prominent star and popular favorite met with extended appreciation and favor, presenting "The Merchant of Venice," "Hamlet," "Richelieu," "King Lear," "Macbeth," and "Richard III." The star was supported by the same company of superior classical merit.

"Experience," the modern morality play—three times announced for Washington, and as often postponed is now the current big selling-out attraction at the Belasco for the current week.

During the past week at the National, "Fair and Warmer" was the happiest return of one of the present season's most welcome visitors, playing again to a big succession of large and appreciative audiences. Madge Kennedy, Ethel Wilson, John Arthur, Robert Ober, Jane Seymour, Arthur Stanford, Harry Lorraine, and John Morris, being special favorites on the opening night, when President Wilson and Mrs. Wilson, accompanied by a large White House party, occupied the Presidential box.

The National Shakespear Society of America, an exclusive Washington amateur organization devoted to the study of Shakespeare's works were hosts at a reception tendered to Robert Mantell and Mrs. Mantell at the Colonial School, 18th and Q Streets, last Friday afternoon. Those in the receiving line were Miss Charlotte Everett, the president of the school, Mrs. Thomas P. Gore, wife of Senator Gore; Mrs. A. J. Gronna, wife of Senator Gronna; Mrs. Thomas Sterling, wife of Senator Sterling; Mrs. Joseph J. Russell, wife of Representative Russell of Missouri; Mrs. Samuel Burleigh Milton, Mrs. Eleanor, and Newton Buckler. Mrs. Sutton rendered a most pleasing song recital.

Kate Elinore in the musical comedy farce, "My Aunt from Utah," was the laughable and entertaining Poli Theater offering for four performances, commencing last Sunday night, succeeded Thursday Jan. 11, by the Boston Grand Opera company for four performances, presenting "Aida," "La Boheme," "Iris," and "Faust." The following principals were in the various productions: Luisa Villiana, Maggie Teyte, Tamak Miura, Marion Gay, Mabey Riegelman, Dorothy Follis, Marion Winitskaja, Jose Mardones, Giovaina Zenatello, George Backlenoff, Guiseppe Guadensi, Thomas Chalmars, Elvira Leveroni, Richard Martin, Graham Marr, Jose Mardones, and Giorgio Pulili.

The William A. Brady production of Marian de Forrests' dramatization of "Little Women" is the current week's popular attraction at Poli's. Miss Jessie Bonstelle, who staged the play for Mr. Brady is directly responsible for securing the rights of production from the Alcott heirs.

The California Boys Band, an organization of thirty-eight lads who are concluding a tour of the world, are headliners this week at Keith's. Other acts on the program are William Gaxton and company in the farce, "Kisses"; Clark and Hamilton, in "A Wayward Concert"; Blossom Seeley in Seeley's Syncopated Studio; Paul McCarty and Elsie Fay, Nina Payne, Harris and Marrion, Donald Kerr and Effie Weston.

JOHN T. WARDE.

BALTIMORE

BALTIMORE (*Special*).—Theatrically the past week was dull, decidedly dull to the point of distraction, but on the other hand it was a gala week for the musically inclined. Thanks to the "powers that be," who blundered most stupidly, the Academy had to remain dark all week, owing to the cancellation of "Her Husband's Wife," which was rushed into the Lyceum, left vacant by the failure of "Mile-a-Minute Kendall." Thus again Baltimoreans were made the "goat" and playgoers left without an attraction, and this during what would undoubtedly have been one of the best weeks of the season. The management of the Academy had to make unusually large refunds, as numerous theater parties for the debutantes had been arranged in advance. With the Academy dark, "Experience" entered on its second and last week at Ford's, where it has smashed all records. For two weeks Ford's was compelled to turn hundreds of would-be patrons away from their box office, at no single performance was it possible to purchase tickets one hour in advance. During the past week matinees were given every day, beginning on Wednesday, and on Saturday morning Baltimore had the privilege to enjoy its "First Breakfast Matinee," which took place at 10:30 A. M., to further accommodate the demand for seats.

The most interesting event of the week was the performance of "Aida" by the Boston National Grand Opera company at the Lyric on Jan. 9, when that organization returned for a single performance, having played its annual engagement here Nov. 30, Dec. 1-2. It was a splendid production, and the cast included Villiani Zanatello, Maria Gay, George Baklanoff. Wednesday night the New York Symphony Orchestra, under the direction of Walter Damrosch, gave an exceptionally satisfying program, made up entirely of Wagnerian numbers. The soloist was that distinguished artist Julia Claussens, who was in particular good form, receiving quite an ovation. Friday afternoon Ossip Gabrilowitsch packed the Peabody Auditorium. He is a remarkable artist and is fast creating a large following. Friday night, at the Lyric, that glorious singer Johanna Gadski gave her only song recital of the season in this city, and an enormous audience practically filled the huge auditorium. Her program was one of the best any singer has offered us in a number of seasons. She was given an ovation by her host of admirers.

It is safe to predict that no play sent us this season will surpass in the magnificence of its scenic investiture and the elaborate attention to small details, the production of Richard Walton Tully's latest work, "The Flame," at Ford's, the present week. Mr. Tully is gradually gaining for himself an enviable reputation as a producer, whose work is always enhanced by his unusual sense of the artistic in building stage pictures of uncommon beauty. In his latest production he has surpassed his previous efforts. Moreover he has not been content to rest secure on the laurels of his scenic equipment, but has provided a cast of players of real distinction. Violet Heming and Peggy O'Neil, by their excellent work, contribute much toward the success of the performance from an acting standpoint. A huge audience saw the opening performance and there is every indication that it will register one of the popular successes of the season. Mrs. Fiske in "Erstwhile Susan," week 22.

Avery Hopwood's delightful farce, "Fair and Warmer," which scored such a terrific success on the occasion of its first visit to this city a few months ago, when it became necessary to remove the musicians from the orchestra pit in order to meet the demand for seats, has returned to us again. It was enthusiastically applauded at the Academy of Music on Monday night, where it began its return engagement with every indication of duplicating its former success. The cast, which includes Madge Kennedy, is practically the same which presented the piece on its first visit. Sir Herbert Beerbohm Tree in "Henry VIII.," week 22.

"Which One Shall I Marry," which played the Auditorium last week, was one of the best attractions sent to this city by the International Circuit. It was vastly superior as a play to the majority of pieces which have been staged at this house, and it was acted with a good bit of intelligence by a cast which reflected credit on all concerned. The present week 15, Kate Elinore in "My Aunt from Utah" is filling an engagement.

I. B. KERIS.

LOS ANGELES

LOS ANGELES, CAL. (*Special*).—The Orpheum, week Jan. 8, in "The Spice of Life." Heading the remarkable program are Ivan Bankoff and Lola Girlie, exponents par excellence of the art of Terpsichore and ably assisted by Madeleine Harrison and a brilliant corps de ballet. Bankoff and Girlie are well known and admired in these environs and need no particular boost, being among the finest dancers ever seen on this coast. The enlarged bit is most artistic and dazzling. The Six Water Lillies are exquisitely formed young women, who disport themselves in a large tank of water, and they dive and swim and risk their necks in many beautiful and gymnastic stunts.

The Misses Lightener, with Newton Alexander, offer a fine bit with lots of songs, sprightly steps and keen and amusing patter.

Ray Samuels, our dear, familiar "Blue Streak," stays another week with new songs and duds and the same old smile.

The Mason has billed, one week, a return of "The Bird of Paradise." This play has run for six seasons here, in the East and England, but never seems to lose one whit of its fascination.

To Trinity Auditorium comes "Everyman," in the new and modern way. The good old miracle play has been put into verse by California's poet, George Stirling. The costumes, staging and music are all most up-to-date, and the engagement promises to be a brilliant one. The music for the production has been especially written by Victor Schertzinger and the chorus of twenty voices and the orchestra are to be directed by Maestro Tandler. Gareth Hughes comes from New York to take the leading part, with Richard Ordynske directing the entire business.

The Morosco Theater is doing itself proud indeed. Tonight, Jan. 8, sees the opening of the third week of "Potash and Perlmutter." It is the first production of this play by any stock company, with crowded houses at every performance for the past two weeks. The cast contains Richard Dix and James Corrigan in the name parts and the other favorites are Ruth Robinson, Lois May, Douglas MacLean, Joseph Eggerton, Lillian Elliott, Herbert Fargeon, etc.

The Burbank closes its season with "Seven Keys to Baldpate." The cast for this show has been chosen from among the host of favorites residing in the community and contain A. Burt Wesner, Harry Duffield, Warner Baxter, Ines Plummer, Graver Travers, Emelie Melville, and others. Arrangements are being made to make of this house one of the most attractive amusement palaces in Southern California, and the new policy for the theater will be announced by the Morosco officers in a few days.

The Majestic begins the third week of "The Crisis."

Clune's Auditorium opens the second week of Harold Bell Wright's "Eyes of the World," said by some to be the most perfect production of the photodrama yet seen on the screen and contains some very wonderful characterizations of personalities met in the daily walks of life.

J. VAN CARTMELL.

SCRANTON, PA.

SCRANTON, PA. (*Special*).—Poli's: Two excellent bills week of Jan. 8, to the usual capacity business, with "A Fireside Reverie" and the Lally Boys and Eleanor Johns as headliners; both scored. The others, Norman Brothers, Charles Drew and company, Lillian Steele and Her Chums, "Marcelle," with Billy Hibbett and Clay Crouch, Newhoff and Phelps, and others.

Majestic: The Auto Girls, with Carroll Schroeder, Harry Seymour and James Lake, week Jan. 8 to excellent business. Special added features: Captain Barnett and Son and "The Parachute Girl." Both pleased.

C. B. DESMAN.

HUNTINGTON, IND.

HUNTINGTON, IND. (*Special*).—The Wilson Trio with a good musical act and Lian La Torgare, pleased large crowds at the Huntington, Jan. 8, 9. John B. Rogers, the "Runaways," 11, 12, under the auspices of the Huntington high school. Week 1-6 at the Princess, photoplays to splendid business every night.

ISIDORE L. MARX.

CINCINNATI

CINCINNATI (*Special*).—It has always been more or less of a mystery to close observers of things theatrical that in a city the size of Cincinnati, capable of supporting two first-class houses, managers of the rival theaters invariably book musical comedy against musical comedy and drama against drama. The wisdom of such a policy is yet to be proved. Last week "Katinka" and "Sybil" were the opposing attractions and both did rattling good business. But as in the past, both houses will pay up for it, and there will be lean weeks to follow, for the public has a certain amount of the coin of the realm to spend for its amusement and it usually spends it in a judicious and highly discriminating manner. The writer, like a great many others, believes that it would be far more to the interests of the box office of the theaters to oppose a musical show with a good drama, or vice versa. Thus a finer balance of things artistic would result, all classes of theatergoers would be taken care of regularly, and a far better general average business would be almost certain to result. At any rate it is food for thought.

"Katinka," by Otto Hauerbach and Rudolph Friml, opened at the Lyric, Sunday, Jan. 7. The production was handsomely mounted and afforded an artistic background for the performers. T. Roy Barnes as Thaddeus Hopper, the American who gets into trouble, carried the comedy burden successfully; Bernard Gorcey as Herr Knopf and A. Robins contributed a clever bit in the walking musical shop. Bourke Sullivan sang well, and David Reese displayed a fine tenor voice. Audrey Maple as Katinka left nothing to be desired either vocally or histrionically. Ada Meade as Mrs. Hopper deserves special mention.

Julia Sanderson, Donald Brian and Joseph Cawthorn formed an irresistible trio at the Grand in "Sybil," week 8-13. Cincinnati's approval of "Sybil" was made apparent by the vociferous applause of a large audience, which greeted the production on the opening night. Needless to say that Miss Sanderson made a charming Sybil and delighted with her fine, clear soprano voice. Joseph Cawthorn proved as funny as ever and Donald Brian proved convincing as the Grand Duke Constantine, but the musical score did not seem to show his voice to advantage. The supporting company was unusually capable, and the chorus adequate vocally.

Edwin Arden, in the playlet "Close Quarters," tops the bill at Keith's. Arden never had a better opportunity to display his rare attainments as an actor. His versatility is marked and his work always of the highest artistic caliber. John Conroy and his two diving models also attract much attention on a bill which is otherwise devoid of feature.

The Empress is doing good business, featuring the Five Musical McLarens, a quintet of Scotch singers and players, whose act is more pretentious than the ordinary run of such offerings. The "Funny Sheet," another typical Sullivan-Considine tabloid musical comedy, proved entertaining. The "Merry Rounders," featuring Abe Reynolds, held at the Olympic. Business good.

The fourth series of productions by the Little Playhouse company will take place Jan. 24, 25. Three one-act plays will be the offering. "A Merry Death," by Nicholas Evreinov, in which Mrs. J. Louis Ranchoff will be featured, supported by Boyd Agin, Verne Fitzpatrick and Clifford Porter Hall; "The Little King," by Winter Bynner, presenting Bert Thompson, Clifford Porter Hall, Ruth Allen, Dorothy McCord, and Elizabeth Lewis; and "She Must Marry a Doctor," by Rabinowitch, in which Corinne Fibbe, Crystal Levy, Bert Thompson, Edwin Bergmeier and Leland McMurphy will appear.

An old-fashioned family re-union was held here last week when Miss Julia Sanderson, starring in "Sybil," was joined at her hotel by her father and mother, Mr. and Mrs. Albert Sackett, the former playing in "Katinka" at the Lyric.

The Cincinnati Symphony Orchestra left last Sunday night for its first Eastern tour. New York, Boston, New Haven, Albany, Johnston, Watertown, Oil City and Chillicothe are to be included in the tour. In addition to the concerts the orchestra will make a number of records for the Columbia people.

We are to have a very interesting series of Grand Operas the latter part of the month, four productions being offered at Music Hall on Jan. 22-24, by the Boston National Grand Opera company. "Aida," "Faust," "Tosca," and "Iris," constitute the bill.

"Hobson's Choice" at the Lyric, week 14-20, and "Potash and Perlmutter in Society" at the Grand, week 15-20.

WM. SMITH GOLDENBURG.

KNOXVILLE, TENN.

KNOXVILLE, TENN. (*Special*).—The entertainment returns on $1.50 were not sufficient to satisfy the small crowd of investors that watched the performance of "The Little Cafe," Jan. 5. Rose Stahl in "Our Mrs. McChesney" greatly pleased a full house Jan. 6. The Grand and the Bijou both continue to do satisfactory business in vaudeville at popular prices. Miss Lillian Pleasant, a former Knoxville girl, has a good voice and is being well received at the Grand. The Gay, a motion picture house, has again changed management and is showing pictures at 25 cents.

CHAS. E. KNUTCH.

SYRACUSE

SYRACUSE, N. Y. (*Special*).—"The House of Glass" played to very good houses at the Empire, Jan. 1-3. Mary Ryan in her emotional parts was superb.

The Cornell Glee and Musical Clubs played to a thousand dollar house, 4. It was one of the best concerts heard in Syracuse in years.

Wirting: Boston Symphony, 22; Weber and Fields in "Bosom Friends," 15-17.

FREDERICK E. NORTON.

MOOSE JAW, SASK.

MOOSE JAW, SASK. (*Special*).—"The Birth of a Nation" played a return engagement at The Allen Dec. 21-23 to good business. J. C. Fisher, in advance, and reports good business throughout the Canadian tour.

"Peg o' My Heart" (United Producing Co.) was the attraction at The Allen Dec. 25-26 and pleased full houses for the three performances. This is one of the best companies so far seen that has been sent out by the United Producing Company. Especially pleasing is the work of Dorothy La Vern as Peg, and the supporting cast is good.

Hyatt and Lenore Musical Comedy company, which opened at the Sherman recently, are pleasing good business. Headed by Larry H. Hyatt, the chief funmaker, the personnel of the company is Edna Lenore, Bunny Whitlock, Billy Dean, Edna Nelson, Maybelle Eller, Lina Ross, Bonnie Steel, Kathryne Le Fever, and Vera Brady. The chorus is an excellent one. "The Girls from Nowhere" and "The Masqueraders," Jan. 1-6. The vaudeville bill at The Allen, Jan. 1-2, was very good and pleased good business. Two vaudeville bills will be presented at The Allen each week, Monday, Tuesday, Friday and Saturday.

One of the most pleasing vaudeville performances ever presented in the city was given at the benefit midnight matinee (I. A. T. S. E., Local 406) at The Allen, Dec. 26. The bill was made up of acts from the different theaters. They played to capacity.

H. A. Bercovich, formerly of Edmonton, Alta., has been appointed treasurer of The Allen and Bex theaters.

ALFRED W. LANE.

OTTAWA, ONT.

OTTAWA, ONT. (*Special*).—Russell: "Mother Love," Jan. 12, 13 and matinee. Mischa Elman concert, 23.

Dominion: Cosgia and Verdi scored a great hit, 8-10, others who also pleased were Berrick and Hart, Thomas Trio, Al White and company, and Tiny May's Circus, to the usual capacity business. The Family: Vaudeville and pictures to big business.

J. H. DeBs.

BILLINGS, MONT.

BILLINGS, MONT. (*Special*.)—"Experience," with the New York-Boston cast, at the Babcock, Dec. 13, was one of the finest productions that has ever appeared in Billings.

Coming soon: "The Winning of Barbara Worth," "Hit-the-Trail Holliday," "Katinka" and "The Blue Paradise."

COPY

The Last Day

SATURDAY

Jan. 20, 1917

MIRROR

ANNUAL

January 27

1917

Advertising Rates

One-page	$130.00
One-half page	65.00
One-third page	44.00
One-quarter page	33.00
One-eighth page	16.50

Special Rates on Cover Pages in Color on Request

Cuts

Two Column	$30.00
One Column	15.00

THE

New York Dramatic Mirror

1493 Broadway, New York

WANTED

Dramatic or Musical

COMEDY STOCK CO.

To Open Permanently February 12th

Majestic Theatre Topeka, Kansas

NED A. SPARKS

(NOTHING BUT THE TRUTH)

AT THE LONGACRE THEATRE, NEW YORK

ALBOLENE

In almost universal use in the dressing room.

We have many testimonials from prominent artists. They all testify to its excellence, as a make-up remover and say "it cuts the paint instantly so that it can be removed in a second."

Albolene is put up in 1 and 2 ounce tubes to fit the make-up box; also in ½ and 1 lb. cans. It may be had of most druggists and dealers in make-up. *Sample free on request.*

McKESSON & ROBBINS
Manufacturing Chemists
91 Fulton Street - - New York

Pianda
PLUCKER & AHRENS'
THEATRICAL MAKE UP

STENOGRAPHY
TYPEWRITING
MIMEOGRAPHING
Theatrical Copying a Specialty
Best Work—Lowest Rate
J. B. Hoch, 1368 Broadway (cor. 37th St.) N. Y.

MARY ASQUITH
PLAY BROKER
PERSONAL VEHICLES FOR STARS
1493 Broadway NEW YORK

DIXIE HINES INTERNATIONAL PRESS BUREAU
1493 Broadway - - New York
General publicity of an intelligent and effective nature for players and productions

SAN FRANCISCO

SAN FRANCISCO (*Special*).—"The Pals Club," which was formed here about two years ago for the purpose of entertaining visiting theatrical folks and others, has closed its doors on account of lack of funds.

In the picture "Each of His Kind," a number of Japanese actors and others will personally appear at the Imperial during the progress of the picture.

The only picture booked for the Columbia this winter is "The Crisis." Mabel Baker, once with Kolb and Dill, will appear at the Wigwam in "Three Twins." "The Princess Pat" is coming to the Cort. Julia Culp sang here, 14. The Columbia has "Twin Beds," week ending 14. "Hit the Trail Holliday," 15.

The Alcazar had Eva Lang and John Halliday last week in "Romance."

The Savoy is swimming away on full tide with "A Daughter of the Gods." Miss Worth shown at the top of the Orpheum bill. Other good ones are Al. Shayne, Ronair, Ward and Farren, Cecil Parks, William Conway and holdovers. The Empress had Charlie Sweet, Mme. Cillis, the Melody Girls, "A Stage Upon a Stage," and Chief Little and company. Pantages and Hippodrome gave good shows to full houses and the Wigwam produced "Three Twins."

A. T. BARNETT.

STEIN'S
MAKE-UP
NEW YORK

REPORTS FROM MIRROR CORRESPONDENTS

RICHMOND, VA.

RICHMOND, VA. (*Special*).—As was expected, the announcement of John McCormack's third appearance in Richmond drew to the City Auditorium night Jan. 9 an audience that filled every one of the 3,300 seats in the hall and overflowed upon the stage, as between 50 and 100 people had to sit on the stage or stand. The popular singer delighted the crowd, and again Donald McBeath, the violinist, played uncommonly well, with admirable technic and a smooth, agreeable tone. Edwin Schneider supplied the same excellent support to singer and violinist that distinguished his work here last season. W. Hubert Betts, the local manager, is to be congratulated upon being farsighted enough to bring Mr. McCormack here for the third time.

It has been many years since such an opera performance has been given in Richmond as was presented by the Boston National Grand Opera Company at the Academy of Music, Jan. 10, when Puccini's great opera, "Madame Butterfly" was sung. The cast included Tamaki Miura, in the title role; Ricardo Martin, formerly one of the Metropolitan's favorites; Thomas Chalmers, one of the few American baritones who have gained distinction in opera, and an excellent support in the minor roles, besides a chorus of about fifty, and a splendid orchestra of about the same number. Raymond Hitchcock in the musical comedy, "Betty," Jan. 12-13, with matinee Jan. 13.

Cyril Maude, in "Grumpy," at the Academy, Jan. 15-16; Robert Edeson, in "His Brother's Keeper," Jan. 17; "The Little Cafe," a Klaw and Erlanger musical show, Jan. 18; "Flora Bella," a John Cort musical show, Jan 19-20; Cyril Maude, in "Grumpy," at the Academy, Jan. 15-16; Robert Edeson, in "His Brother's Keeper," Jan. 17; "The Little Cafe," a Klaw and Erlanger musical show, Jan. 18; "Flora Bella," a John Cort musical show, Jan 19-20; a Yiddish company, Jan. 22; John Hitzinz, in "Cousin Lucy," Jan. 23-24; Howe's pictures, Jan. 25-27, and "Intolerance," D. W. Griffith's big motion picture spectacle, 29-31. So, you see, the Academy of Music will be open every night from Jan. 12 to 31.

"A Little Girl in a Big City" proved to be quite a success at the Bijou week Jan. 8-13, with matinees Jan. 9, 11, 13. Thurston, the Magician, week Jan. 15-20.

All of the picture houses continue to do capacity business.

NEAL AND MCCONNELL.

SAN DIEGO, CAL.

SAN DIEGO, CAL. (*Special*).—"The Garden of Allah," at the Strand, Jan. 7-9, was one of the biggest attractions to play San Diego this season. Business was almost capacity. "The Bird of Paradise," Jan. 14-15.

Week Jan. 8 the Savoy, playing the Pantages Circuit shows, had the following: Resista, George Primrose and company, Gilroy Haynes and Montgomery, Leo and Mae Jackson, Webber and Elliot, Isetta, and the first of the series of "The Secret Kingdom." The entire bill was well liked and business was up to the standard.

The Hippodrome bill, at the Spreckles, for the first half of the week Jan. 8, was made up of the following acts: Olga and her trained leopards, the Kasting Kays, the Hughes Sisters, and Lyden, Martini and Maxillian, Russell and Bell, Willard Hutchinson and company, and the new series, "The Purple Mask." Mr. Hutchinson is a real favorite in San Diego and draws many a dollar to the box office that might never be seen. He is almost a native son, owning a great deal of San Diego city and county real estate. Mr. Hutchinson expects to rest here for a short time, looking after his ranch holdings.

Mme. Schumann-Heink was made honorary president of the Twenty-first Infantry mess after she had presented the colors to the officers and men at Plaza de Panama.

MARIE DE BEAU CHAPMAN.

RALEIGH, N. C.

RALEIGH, N. C. (*Special*).—"Nobody Home," a musical comedy that pleased a good house, Nov. 21; Maude Adams in "The Little Minister," Nov. 25, charmed a capacity audience, matinee and night. A most delightful Babbie and a support that could hardly be strengthened.

Grand (vaudeville and pictures): Keenan's "Kentucky Belles" in musical tabs, Nov. 20-25; business good. This house has put on the new serial, "Liberty," the first episode being shown Nov. 20, attracted a good deal of attention. All other picture houses report fair business.

The Strand, which has been run as a straight picture house since being completed this Summer, has closed temporarily, and it is understood the management will later put on vaudeville.

J. W. CARDEN.

BRISTOL, TENN.

BRISTOL, TENN. (*Special*).—Columbia: Manager Morse's offering for Thanksgiving was Clara Kimball Young in "The Common Law." Price and Bonelli Minstrels Dec. 1. Lenore Ulrich in "Intrigue" 5. Vivian Martin in "Her Father's Son" 9. "Step Lively" 11. Al. Wilson 27.

The new motion picture house Isis will be completed and opened to the public about Dec. 11. It will be managed by C. A. Goebel, who was formerly in the picture business in Bristol and is now operating a picture house in Lynchburg, Va. Marie Caldwell-King, formerly manager of the Olympic, has accepted the position of private secretary to L. Morse, of the Central Amusement Company.

D. J. CLEE.

SALT LAKE CITY

SALT LAKE CITY (*Special*).—At the Salt Lake Theater, Dec. 22-23 and matinee Dec. 23, the noted "Ballet Russe" gave three performances to good audiences at quadruple prices. The greatest enthusiasm prevailed. The remarkable symphony orchestra came in for a good share of attention. "Bird of Paradise" week Jan. 1; third visit here; houses fair. The Hawaiian singers and dancers are a drawing card.

At the Wilkes: Nana Bryant and company in "The Morals of Marcus."

Sarah Padden and company in "The Clod" were headliners Jan. 3-6, with Amelia Stone and Armand Kaliz a close second. On the bill were also Silver and Duval in the playlet, "Simplicity"; Louis London, in character song studies; Bert Levy, artist-entertainer; Marie Fitzgibbon, the story teller, and Mellen and Coogan, in "Odd Nonsense."

C. E. JOHNSON.

PITTSBURGH

PITTSBURGH (*Special*).—"Johnny, Get Your Gun," John Cort's new piece at the Duquesne, is such a winner that it will be held at the Duquesne for a third successive week. This is one of the funniest farces seen here in a long time, the cast also being an exceptional one, and a long life is predicted for the offering. The production of the "Innocent Sinner," which was to have taken place Jan. 15, will be postponed one week.

"Love o' Mike," which had its premiere in Detroit week Jan. 1, played a week's engagement at the Alvin, Jan. 8-13. To put it mildly, the piece was disappointing. Among the cast were such notables as Lawrence Grossmith, Peggy Wood, Molly McIntyre, Vivian Wessell, Quentin Todd, Helen Clarke, Clifton Webb, Gloria Goodwin and George Hassell, but even with this splendid line-up of principals, "Love o' Mike was found wanting and received scant praise from the press. The music was mediocre, and the cast deserving of better material. The Boston-National Grand Opera Company in "Aida," "Faust," "Iris" and "Tosca," Jan. 15-17; Robert B. Mantell will occupy the house the latter part of that week in "Macbeth," "Richelieu," "Merchant of Venice," and "Richard III." "Experience," underlined.

Good houses saw "The Man She Loved" at the Lyceum (International Circuit) week Jan. 8. The interest was kept up throughout the entire piece and a capable company gave the interpretation, including Beth Merrill, Francis Sayles, Edwin Walter and Walter Allen. "Peg o' My Heart" followed.

"Intolerance" is in its fifth week at the Pitt and continues doing excellent business. Eddie Foy and the Seven Younger Foys headed a good bill of vaudeville at the Davis, Jan. 8-13. Ruth St. Denis is the headliner week Jan. 15.

"Potash and Perlmutter in Society" was the pleasing attraction at the Nixon, Jan. 8-13, and drew good houses. Barney Bernard and Charles Lipson had the title roles and the others in the cast were praiseworthy. Julia Sanderson, Donald Brian and Joseph Cawthorn in "Sybil" followed.

Ed. Lee Wrothe and "Sliding" Billy Watson headed a good show at the Gayety, Jan. 8-13. The stock companies at the Academy and Victoria also offered good material. Fritz Kreisler appeared at Carnegie Hall, Jan. 9, in the fourth of the Ellis concerts.

A benefit for the Women's Press Club, of Pittsburgh, was given at the Alvin, Thursday afternoon, Jan. 11, with the following notables on the bill: James Clarence Harvey (member of the Lambs' Club New York), Lillian Russell, Eddie Foy and family, Beatrice Fairfax, Leo (cartoonist), Clifton Webb and Gloria Goodwin (from "Love o' Mike" company), Quentin Tod and Helen Clarke (from "Love o' Mike" company), Hans Wagner (initial appearance on stage of Pittsburgh's world famed short stop), Al Mamaux, Jackson Thompson and a moving picture studio scene, featuring Louis Bennison, leading man of "Johnny, Get Your Gun" company.

The Pittsburgh *Press* title suggestion contest for a proposed name for "Johnny, Get Your Gun," running at the Duquesne, was won by Charles Sager, of Wilkinsburg, who received $25 in gold and theater tickets. The proposed title picked by the judges was "The Chance Taker." It is doubtful, however, whether Mr. Cort will change the name of the piece.

D. J. FACKINER.

DETROIT

DETROIT, MICH. (*Special*).—In offering Guy Bates Post, in "The Masquerader," a dramatization of Katherine Cecil Thurston's novel, made by John Hunter Booth, Richard Walton Tully and James G. Peede gave Detroiters the greatest dramatic treat they have had this season and capacity houses responded at the Garrick Theater Jan. 8-13. The dual role of John Loder and John Chilcote fits Post like a glove, and it is superfluous to add that he makes the best of the opportunities offered, ably assisted by a capable, well-balanced cast, including Louis Calvert, as Brook; Thais Lawton, as Eve Chilcote; Ian Robertson, as Lakely; Clarence Handyside, as Fraide; and Florence Malone, as Lady Astrupp. "Katinka" is in return engagement, current week.

Sir Herbert Tree, as Wolsey, in "Henry VIII" was seen in Detroit for the first time, Jan. 8-13, at the Detroit Opera House, and the greeting was cordial in the extreme. The cast was one of exceptional merit and mention should be made of Edith Wynne Matthison's Katherine and Lyn Harding's Henry. "Arms and the Girl," current week.

There was no disputing of headliner honors at the Temple Theater, Jan 8-14, for Elizabeth Brice and Charles King have literally wormed themselves into the affections of Detroiters. Porter J. White appeared on the same bill in "The Hideaway," a new one-act play by Oliver White.

Gus Hill's "Follies," a musical hodge-podge in every sense of the word, proved an acceptable offering at the Lyceum, Jan. 7-13.

Burlesque was represented, Jan. 7-13, by "Midnight Maidens" at the Gayety, and "Tango Queens" at the Cadillac.

ELYP A. MARONI.

UHRICHVILLE—DENNISON

UHRICHSVILLE, O. (*Special*).—City Opera House (Elvin and Van Ostran, managers): Vogel's Minstrels, Jan. 8, pleased capacity; "The Millionaire's Son and the Shop Girl," Jan. 12. The Vale: Virginia Pearson in "A Tortured Heart" and Violet Mercereau in "Broken Feathers"; good houses.

DENNISON.—Rex (B. F. King, manager): Southern Beauties Musical Comedy company, Jan. 8-10—fair house; "The Girl He Couldn't Buy," Jan. 12.

Grand (Jacob Smith, manager): The Broadway Girls company, Jan. 8-13, opened to good houses.

JNO. R. MILONE.

NEWARK, OHIO

NEWARK, OHIO (*Special*).—Auditorium (Geo. M. Fenberg, manager: "Mutt and Jeff" afternoon and evening, Jan. 6, gave fair satisfaction to capacity houses. "The Ginger Girls" (burlesque) pleased capacity houses, Jan. 8. "The Girl Without a Chance," Jan. 13; "Hello, Paris!" Jan. 15; "Civilization," Jan. 16-17.

BESSIE FOWLER.

ACTORS' EQUITY ASS'N

Players Are Becoming More Cautious About Their Contracts

Members of the A. E. A. are most earnestly urged to send in reliable addresses to the office of the Association.

At the last meeting of the Council, held in the Association rooms, 608 Longacre Building, Jan. 8, the following members were present: Francis Wilson, presiding; Messrs. Bruning, Carter, Christie, Cope, Crane, De Angelis, Gillmore, Hull, Jones, Kyle, Mawson, McRae, Stewart, Stevenson and Wise.

New members elected: O. M. Kane, Constance Neilson, Eric Snowdon, John J. Ward.

It would be unwise to set forth upon a campaign to eliminate the element of speculation that is inherent with the production of plays. That would be going against the very nature of our business. But we are sure of one thing: If the actor be asked to accept an engagement he should be told how much his services are to be made a part of the speculation it involves.

For the sake of mutual efficiency and success it would seem that actors and managers should not enter into business relations with fear and distrust. It is easy to understand why an actor seldom questions a manager to his face, in making an engagement, as to the equity of his terms. "Do you think it sensible to start by exciting prejudice against myself?" he is prone to ask. This creditable weakness has cost the actor dearly a countless number of times. Those artificial persons of the law called *corporations*, have no bowels of compassion for such "bad business men." They treat them as easy marks.

News is at hand that a firm of Chicago managers, having many companies on tour under our forms of contract, are out with the announcement that next season they will not engage any actors who do not belong to the A. E. A.

Items of this kind would have been received as incredible two years ago. Not so with the Association's watchmen on the tower to-day. *Per contra*, in the volume of "information and belief" that flows through our office daily, a complaint is heard now and then that makes us doubt our own ears. The other day the A. E. A. counsel and secretary met and began simultaneously telling the same story. The one had heard the details at the Lambs and the other at our office. "I dreamed about this fellow," naming the manager, "last night," said Mr. Counsel, and the secretary responded, "It is the *limit*. I almost wonder how it can be true."

The office journal's facts are briefly: A manager having his own theater, sometimes essaying to act therein himself, and enjoying the measure of prestige that attends one reputed to be a "university man" with much inherited wealth, recalled the contracts a week ago under which his company had been rendering service last season and this. A substitute contract was offered which, after some verbal cajolery on the part of the proprietor's representative, all of the actors save one signed on the spot without even perusing it. They had all been playing under the condition that eight performances constitute a week's work in first-class theaters except in the event of legal holiday matinees. The new contract carries a clause giving to the manager the sole right to determine what the number of performances shall be. Two or three days later the call-board of the house bore a notice that there would be twelve performances the ensuing week, three of which would be given on one day.

When the representative of the proprietor was asked by one of the actors if there would be any additional remuneration for the extraordinary work, he was promptly told, "No; look at your contract." Nothing approximating this charge has ever been made against the least pretentious of managers. "Putting over" a thing like this may gratify somebody's cunning instinct for the moment, but it will come home to roost. But can it be so? We are not ready to believe it will be carried our. In any event, why should actors go on signing anything that may be offered them? Least of all should our members do it?

BY ORDER OF THE COUNCIL.

SEATTLE

SEATTLE, WASH. (*Special*).—Metropolitan, dark Jan. 1-6. At the Moore, Julia Culp in concert, 6, under the auspices of the Ladies' Musical Club. The Monte Carter Musical Comedy company at the Oak in "A 1917 Mix-Up," 1-6, amused and entertained audiences averaging fair business.

At the Pantages, Gruber's Animal Circus and vaudeville; good business prevailed. Palace Hip, the Musical Gordon Highlanders and vaudeville. Grand, Young Hackenschmidt and vaudeville. Alhambra, Phyllis Neilson Terry and vaudeville.

BENJAMIN P. MESSERVEY.

LYMAN CO. MAKES A RECORD

BERWICK, PA. (*Special*).—The Jackson Lynn Stock company that played the P. O. S. of A. Opera House week Jan. 1, broke all house records for attendance in eight performances. Miss Jesse Howe made a deep impression, as did Jack Lynn. This is the second season the company has been here. Mrs. Joe Lynn, a member of the company, received word of the death of her father at Newark, N. J., and left at once to attend the funeral. The company sent a gift of roses as a token of respect.

PINKIE THORNTON.

REPORTS FROM MIRROR CORRESPONDENTS

KANSAS CITY

KANSAS CITY, MO. (*Special*).—Convention Hall (L. W. Shouse, manager): "Hip Hip Hooray" twice daily, week Jan. 8-13, offered a marvelous entertainment, absolutely unique in the history of touring productions, so far as Kansas City is concerned. The tremendous Dillingham New York Hippodrome show dwarfs into insignificance the most pretentious previous entertainments of its kind. The opening performance played to only about 4,000 people, but the remainder of the week was to packed houses, and the filling of the enormous hall twice daily cut in, to a marked degree, on the business of the other theaters. The production was enthusiastically received by the press and the public, and this city will undoubtedly see future productions from the big New York house. Elizabeth Long, a local girl, is with the company and attracted favorable attention.

Shubert (J. B. Fitzpatrick, manager): "Go to It," a pleasing little musical comedy, which follows slavishly the plot of Hoyt's "A Milk White Flag," appeared at the Shubert week Jan. 8-13, and, with its jumble of clean-cut specialties, was voted a good show. The company was above the average and included Percival Knight, Cross and Josephine, Gertrude Vanderbilt, Tyler Brooks, and others. Business fair. Jan. 7 Fannie Reinhardt and Isidore Meitzer, of the Chicago Empire company of Yiddish players scored matinee and night with their productions of "Mother's Tears" and "Kinder Liebe." Good houses. "Blue Paradise," Jan. 14-20.

Orpheum (M. Lehman, manager): The bill week Jan. 8-13 was long on musical numbers and quite devoid of anyone capable of singing them. Evelyn Dockson, a local girl, is with this production. "The Forest Fire," Jan. 14-20.

Pantages' Empress (W. J. Timmons, manager): The offering week Jan. 8-13 was one of merit without being extraordinary. The State Four Quartette was the best feature, and Herbert Lloyd's sketch, "The King of Diamonds," had much to commend it. The Renee family, in a novel act, and Ward and Faye, in sense and nonsense, won approval and applause. The Ten Zug Zugs, Arabian acrobats, did some breath-taking stunts. Good houses always.

Globe (Cyrus Jacobs, manager): Kruger and King, by their splendid singing, were easily the hit of the bill Jan. 4-7. Other acts of merit were Sabbot and Wright, dancers; Gilbert Losee, in a clever single, and Carl Rosini and company, in a mystifying sleight of hand and magic novelty. Week Jan. 8-13 was also featured by high class singing, Moore, O'Brien and McCormack running the Clare Hanson male quartette a close race for first favor. The comedy sketches, "Working for the City" and "The Man Proposes and the Woman Disposes," also scored. Business good.

Gayety (George Gallagher, manager): Lew Kelley, as amusing as ever, came back week Jan. 7. His show is one of the best of the circuit. Full houses always. "Twentieth Century Maids" last week.

Century (Joe Donegan, manager): "Darlings of Paris" pleased large houses week Jan. 7-13 with its big company of favorites, including Leona Fox. "The Tempters," week Jan. 8.

Garden (W. H. Quigley, manager): "Bringing Up Father" opened to capacity houses Jan. 7. The cast was fair, including Danny Simmonds as Jiggs and Alice Gilmore as Mrs. Jiggs. Lillian Lyddiard and Dolly Gray, the singing leads, headed a chorus of excellently gowned young women. "Uncle Tom's Cabin," after several years' absence, last week.

The Kansas City *Star* has engaged the Convention Hall, which will seat about 15,000, for nine free performances of Marguerite Clark's "Snow White," which recently did a remarkable week's business at the Royal. The screens will be arranged so that there will be four simultaneous showings of the film.

William G. Stewart, stage manager of the New York Hippodrome and director of the Hippodrome road show, was married here Jan. 11 to Miss Gladys MacDonald of this city. Mr. Stewart has been with the Universal and Reliance productions and, previous to that, in musical comedies and Cohan's Revues.

JACK MCLEERY.

BRIDGEPORT

BRIDGEPORT, CONN. (*Special*).—Taylor Holmes in "His Majesty Bunker Bean" brought a fair house to the Park, Jan. 8. "Alone at Last," with a big cast, Jan. 10, coming from the Illinois Theater, Chicago.

Poli's (Matt Saunders, manager) does such tremendous business that a change of schedule on Saturdays is announced to accommodate its patrons. Beginning Saturday, Jan. 13, and hereafter, there will be four shows, including two matinees.

Capacity houses also is the slogan at the Plaza (John P. McCarthy, manager), where good vaudeville and Triangle pictures prevail.

The movies in town, week Jan. 8-13, are to be reckoned with in box office receipts, especially at the Empire, where first-run Paramounts are shown. Blanche Sweet in "The Evil Eye," Lockwood and Allison in "Pidgin Island," Francis Bushman in "The Great Secret," Jack Pickford in "Great Expectations," all drew big business.

The Liberty showed Peggy Hyland in "The Enemy"; the West End, "The Traveling Salesman" and the Metro production of "Romeo and Juliet."

Ince's "Civilization" at the Bijou week Jan. 15-20. Prices have been slightly raised in accordance with the cost of the big spectacle's coming. A ten-piece orchestra is programmed in conjunction with the cinema production.

MARY SAYLES HANCOCK.

LONDON, CAN.

LONDON, CAN. (*Special*).—Grand Opera House: The attraction Christmas Day was "Charley's Aunt," usual holiday business and pleased. The other dates were filled with vaudeville and pictures to steady patronage. "The Only Girl" for two performances, 10.

At the Princess the Sunny South Musical Comedy company, together with pictures, made up the bill, 25, 30, vaudeville and pictures for the following two weeks when the Southern Beauties Musical Comedy company will be the attraction.

The Patricia Dance Hall, which was completed and opened Sept. 29 last, held the last dance, 9, and will be closed for alterations and will be converted into a picture and vaudeville theater, under the management of W. L. Stewart, who is also the proprietor of the Princess.

C. E. A. WEBBE.

WILMINGTON, DEL.

WILMINGTON, DEL. (*Special*).—At no time in the history of this city has it ever been so theatrically inclined as it has turned for the new year. The main reason for the change is the taking over of the lease held by William A. Brady of New York, on the Playhouse here, by the owners of the house, the du Pont interests, headed by John J. Rascob, treasurer of the E. I. du Pont de Nemours and Co. The deal for the theater, which is the largest in the city and the only one to present plays of the legitimate, was closed after a conference between Brady and Rascob. Under the new management of the house, Louis J. Alleman, who will do the booking for the house, has been given authority by the du Pont interests to bring to the theater productions of the best, even if they should fear a loss, as he is guaranteed enough funds to cover any possible deficit to a show.

Week Jan. 8, the city has been enjoying the excellent production of "A Daughter of the Gods," Raymond Hitchcock in "Betty," 10; a song recital by Mme Johanna Gadski, 20; Al. G. Field's Minstrels, Feb. 2, 3; Mital Hajos in "Pom-Pom," Feb. 6.

At the Garrick: William L. Dockstader, owner and manager, has this year presented better bills than at any other time. Last week Mlle. Dazie, the famous dancer under the direction of Herbert Brenon, tried out a new vaudeville sketch, "The Garden of Punchinello." It proved to the liking of the local public, who looks to the piece to have big success.

Week 8 the Garrick show consisted of Nina Lester Trio, Nina Payne, Will J. McCarthy and company, Imperial Chinese Duo, Thornton and Thornton, Eugenie Leblanc, Toby Claude and company, and Selig Tribune Weekly.

Herbert Brenon, the director of many of the Fox feature films who directed the Mlle. Dazie act at the Garrick, was taken ill during the week is now in the Delaware Hospital with a bad case of typhoid fever.

The engagement of Miss Blanche A. Brand to Samuel M. Rachlin, Wilmington, Del., correspondent for the DRAMATIC MIRROR, has been recently announced by the bride's parents, Mr. and Mrs. D. Brand of Roxbury, Mass.

SAMUEL RACHLIN.

HARTFORD

HARTFORD, CONN. (*Special*).—Parson's Theater has been the scene of several excellent attractions during the past few weeks. "Very Good Eddie" and the Yale Dramatic Association both drew good houses. Taylor Holmes in "Bunker Bean" played to nearly capacity house Jan. 10 and the play was warmly applauded. Otis Skinner in "Mister Antonio" latter part of the week. Practically every attraction now playing Parson's draws large attendance.

The Palace thrives, as usual, and Poli's is now playing to capacity at nearly every performance. There have been a number of excellent attractions at both houses recently. Tabloid musical comedies appear to be the most popular offerings at either theater.

The Hartford is drawing well these days. Vaudeville and movies are again the attraction. For a few weeks the International Circuit played this theater, but the management apparently considered it wise to return to the old standbys.

Much interest in amateur circles was attracted to the recent offerings of the Hartford High School Dramatic Association. Two brief sketches, "The Bishop's Candlesticks" and "Mr. Bob," were presented in one evening. The former playlet is taken from "Les Miserables," and John Perry, president of the association, did excellently in the leading role. Attendance was large.

The Drama League is arranging a series of addresses for the present season. W. P. Eaton and other well-known authorities will address the league. The local drama league is in a prosperous condition and its work is attracting considerable interest.

The movie houses in Hartford draw an immense business, as usual, and several of the houses generally play to capacity. Sad to relate, the local movie fans apparently have a preference for the lurid type of films and Hartford sees every film of a sensational type. Probably this is because of the fact that there has never been censorship in this city and the writer doubts if there ever will be.

SEYMOUR WEMYSS SMITH.

NEW BEDFORD

NEW BEDFORD, MASS. (*Special*).—Olympia, Jan. 8-10: Marguerite Clark in "Snow White," Julius Steger in "The Stolen Triumph." House packed to the walls. The vaudeville includes Charles McDonald and company in the comedy sketch, "Chief of Police"; Prince Charles, Elite Trio, Ernest Azoria and company, and Earle and Sunshine.

Orpheum, Jan. 8-10: The Monte Carlo Girls in "A Night at Monte Carlo" and "Fun in a Railroad Station" achieved immediate and unqualified success. Pierce Judah, the prima donna, has a voice of the pure, sweet type—melodious, yet powerful. Dolly Morrissey, the clever little soubrette, was as piquant as could be desired. The comedy is furnished by Frank (Rags) Murphy, John Hudgins, Arthur Lasing, and George Leon. Grace Fletcher has a finely modulated voice and Ollie Brumbray was all that could be desired. Very large audiences bestowed every mark of favor upon the entertainment. "The Sex Lure," Jan. 11-13.

Allen's, January 8-9: Lew Fields and Doris Kenyon in "The Man Who Stood Still"; Gladys Rockwell in "Sins of Her Parent" Jan. 10-11; Viola Dana in "The Cossack's Whip," and "The Vampires," Jan. 12-13 (chapter 4). The success of this popular house continues unabated.

WALTER S. MACPHAIL.

SIOUX CITY, IA.

SIOUX CITY, IA. (*Special*).—Orpheum (Roy C. Emery, manager): Week Jan. 7 one of the best vaudeville bills that has ever been shown here is on for the first four days of the week and is doing good business. The honors of the bill are too closely divided for any one act to get the honor away from the others. Galts Brothers, Bernivici Brothers, Pierot and Scofield, Margaret Bird, and Allman and Loader company in "On the Farm" compose the bill. For the last half of the week, starting Thursday, Boyle Woolfolk, presented Max Bloom and his horse in the "Review of 1917," assisted by Alice Sher and company of twenty-five people.

MURPH.

MONTREAL

MONTREAL (*Special*).—"Daddy Long Legs," which was so favorably received here last season, played a return engagement at His Majesty's, Jan. 7-13, and scored again. The leading roles this season are in the hands of Edna Walton and Albert Roscoe.

"Very Good Eddie" at the Princess, Jan. 7-13; "Passing Show of 1916," Jan. 14-20.

Sam and Kitty Morton, now in their thirty-sixth year on the stage, are a feature at the Orpheum, and are as sprightly and funny as ever. Mrs. Gene Hughes and company appear in a clever little sketch, "Gowns," and Queenie Dunedin does some wonderful trick bicycle work. There are a number of other good acts.

Rose Sydell and her "Famous London Belles" draw good crowds to the Gayety.

The company at the National were to have produced "La Lys" (the lily), but Archbishop Bruchesi objected, and so last week's bill, "Suzette," was substituted, Jan. 8-9, and "Le Duel" produced for the balance of the week. Paul Doucet, a clever young Montrealer, well known on both the English and French stages, was brought up here specially to play in "The Lily."

W. A. TREMAYNE.

ST. JOSEPH, MO.

ST. JOSEPH, MO. (*Special*).—John Philip Sousa and his band, with a group of the Hippodrome stars, gave a matinee and a night performance at the Auditorium, Jan. 7, under the direction of Mrs. Francis Henry Hill and were enthusiastically received. Nat Wills made a great personal hit with his remarks and The Bogany Troupe, Lenore Simonsen, Howard Marsh, and the Solti Duo all scored fine receptions.

At the Lyceum, 7, "A World of Pleasure" pleased fine business. The beauty chorus "made good" as advertised. Wedie Furlong, a former St. Joseph girl, received a warm welcome. It was a splendid attraction throughout. Coming, "Katinka."

JOHN A. DUNCAN, JR.

FT. DODGE, IA.

FORT DODGE, IA. (*Special*).—"The Four Husbands," a musical tabloid, with Emmet Vogan and Betty Franks and supported by an excellent company of artists, was the offering Jan. 4-6 at the Princess. Splendid satisfaction and big business. Max Bloom and his horse in a new musical tabloid week Jan. 17. Mr. Bloom and company are old favorites with Fort Dodge audiences.

The Majestic, Strand and Lyric, moving pictures to crowded houses.

LILLIAN M. RANKIN.

ST. JOHN, N. B.

ST. JOHN, N. B. (*Special*).—Opera House, Jan. 8-13. Western Musical Comedy company, drawing record business with concluding program. "The Master Mind" and other dramatic plays (Academy Players, Halifax), billed 15-27. Imperial, Gem, Unique, and Star, photoplays of the latest to big houses.

PERCY GIBSON.

SELMA, ALA.

SELMA, ALA. (*Special*).—"Fair and Warmer," Jan. 4; O'Brien Minstrels, 15, both at the Academy. Aero, "The Girl that Smiles" to poor business.

BEN J. SCHUSTER.

AMERICAN ACADEMY OF DRAMATIC ARTS

The Standard Institution of Dramatic Education

Board of Trustees

Franklin H. Sargent, President, Daniel Frohman, John Drew, Augustus Thomas, Benjamin F. Roeder.

Detailed catalog from the Secretary

ROOM 141 • CARNEGIE HALL • NEW YORK

Connected with Charles Frohman's Empire Theatre and Companies

ALVIENE SCHOOL OF DRAMATIC ARTS

DRAMA COMEDY ELOCUTION MIMICRY

MUSICAL COMEDY AND LIGHT OPERA

PHOTO PLAY EXPRESSIVE ARTS ETC.

DANCING ALL STAGE CLASSIC BALLET ETC.

TECHNICAL AND PRACTICAL COURSES. EACH DEPARTMENT A DISTINCT INSTITUTION

Our own Students Theatre and Stock Co. (assures actual New York Public Appearances)
Claude M. Alviene, Principal, and a large faculty of Directors and Instructors.

Former pupil celebrities: Hazel Dawn, Nora Bayes, Annette Kellermann, Laurette Taylor, Mlle. Dazie, Gertrude Hoffman, Ethel Levy, Joseph Santley, Harry Pilcer, Harry Clark, Taylor Holmes, Barney Gilmore, Mary Fuller, Marie and Florence Nash, Barbara Tennant, Dolly Sisters, Lillian Walker, Violet Messereau and others. Write for catalogue. Address Secretary. Mention study desired. ALVIENE SCHOOL OF DRAMATIC ARTS, 225 W. 57th Street, near Broadway, New York City.

Opportunity to Study Under An Active Producer.

EMANUEL AND HEDWIG REICHER'S
COURSES OF DRAMATIC INSTRUCTION
Apply to 820 Central Park West, New York

Mr. Reicher is the founder of The Modern Stage in New York, Producer of G. Hauptmann's "Elga" at Garrick Theater, 1915. Ibsen's "John Gabriel Borkman" at Forty-eighth Street Theater, 1915. Gerhardt Hauptmann's "The Weavers," at Garden Theater, 1916.

Students will be given parts to play in public performances during the Winter season.

TERMS: THREE MONTHS' COURSE, $40.00 A MONTH.

Special arrangements for private lessons. Coaching for special characters, Reading, etc.
Special arrangements for poor male students. APPLY ONLY BY MAIL.

The National Conservatory of Dramatic Art

F. F. MACKAY

A Thorough Training School for the Stage and Platform. Open all the year round. Room 601, 145 West 45th Street, New York, N. Y.

Yorska Conservatoire

All courses in English under personal direction of

MADAME YORSKA

pupil of

Madame Sarah Bernhardt

Dear Madame Yorska:
I wish you every success and am sure New York will appreciate the worth of your enterprise. With all good wishes,
Faithfully, David Belasco

Morning and Evening Classes

Studio 33 West 44th Street, N.Y.

Elizabetta Menzeli

Ecole de Chorographie Classic et Pantomime et Ballet Russe

All kinds of Dancing and Spectacular Acts Composed and Staged

22 EAST 16TH STREET NEW YORK
Telephone, 3334 Stuyvesant

Beverly Sitgreaves

Will Accept Pupils

In Acting, English and French Diction. Coaching, &c.

Address 129 W. 46th St. Tel. Bryant 3363

Mr. Parson Price VOICE CULTURE

Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Marie Cahill, Grace George, Frances Starr, E. H. Sothern, Laura Burt, Doris Keane, Leona Watson and Edith Yeager. *Send for Circular*

2 West 39th Street, New York

WALTER L. CATLETT
Management Oliver Morosco
"SO LONG LETTY" On Tour

SYDNEY SHIELDS
Personal Representative—CHAMBERLAIN BROWN

RUTH CHESTER
in "TURN TO THE RIGHT"
GAIETY THEATRE

EDWARD H. ROBINS
Season 1916-17 A. H. WOODS

ADA MEADE
in "KATINKA"

Vera Shore Hamilton Christy
On Tour—PEG O' MY HEART
Personal Representative—CHAMBERLAIN BROWN

EDITH LYLE
In "MILE A MINUTE KENDALL"
Management OLIVER MOROSCO

AUGUSTA ANDERSON
Address care DRAMATIC MIRROR.

OTTO KRUGER
Management COHAN & HARRIS

LAURA HAMILTON
440 Riverside Drive N. Y. City

FRANCES McGRATH
LEADING WOMAN
LYRIC THEATRE STOCK, BRIDGEPORT, CONN. Address care DRAMATIC MIRROR.

CHARLOTTE WADE DANIEL
CHARACTERS Address 350 West 124th Street, New York

Alice Butler
On tour with
SIR HERBERT TREE

GEORGE HENRY
TRADER

Stage Director, "JOHNNY GET YOUR GUN."
19 West 48th St., N. Y. Phone, Riverside 7600.

JAMES L. CARHART
Music Admin Co. Management Chas Frohman

LOUISE MULDENER
Disengaged: Chars., Grandes Dames, Add. Agents

DES MOINES

DES MOINES, Ia. (*Special*).—Berchel (Elbert and Getchell, managers): "The Globe Trotters," Jan. 7-10; Hunter and Ware and Ed Swarts were the favorites. Burlesque never fails to draw capacity houses. "Katinka," featuring T. Roy Barnes, Jan. 12-13. "The Blue Paradise," Jan. 27.

Empress (Elbert and Getchell, managers): "Joe Flynn" is the feature of the five acts for first half of week commencing Jan. 7. A slight increases in prices of main floor and box seats has not affected business.

Orpheum (George Sackett, resident manager): "The Forest Fire," featuring Sylvia Bidwell, a spectacular drama in three scenes, is the topliner for current week.

The San Carlo Opera Company at the Coliseum, Jan. 22 for three days; the big Hippodrome show, Jan. 14, for two performances.

Eugene Speyer, former director at the Princess during the run of musical stock, is acting as musical director for "Civilization," now at the Majestic.

KAHN.

REPORTS FROM MIRROR CORRESPONDENTS

MILWAUKEE

MILWAUKEE, WIS. (*Special*). — "The Enchanted Cup," a very pretty miniature musical comedy, at the Crystal, week Jan. 8. The girls are prettily costumed and the songs well rendered. Mr. and Mrs. Cleary presented "The Absent-Minded Professor," a comical music act. The Temple Quartette entertained with vocal selections. The Three Fischers amused with contortions. Art and Leah Bell completed the bill with vaudeville oddities. The attendance is increasing.

"The September Morning Glories" is the title of this week's presentation at the Gayety. Bert Bertrand heads the comedians. Others in the cast are Jack Dempsey, Hattie Beale, Florence Darley and other well-known vocalists and comedians.

At the Alhambra, Mary Pickford is playing in her newest release, "The Pride of the Clan." "Civilization" in the near future.

Harry Minturn is again leading the cast at the Shubert in "The Angelus."

"Common Clay" at the Davidson. "Go to It" will appear shortly, followed by "Intolerance."

"The Dining Car Girls" at the Palace in a very acceptable musical comedy in miniature. Charles F. Seaman renders a monologue about his peculiar "narrowness" of physique. The Ross Brothers entertain with a boxing exhibit. Bell and Fredo entertain with music. As usual, the attendance is very good and often capacity.

Milwaukee is growing faster in theatricals than any other town in the Middle West. During the past year several expensive playhouses have been constructed in the heart of the city and all are well patronized and many crowded at all times. Vaudeville is the chief attraction and the best patronized. Milwaukee audiences are very easily pleased and generous with applause. The newest addition to the theatrical world here is now under construction and nearing completion. It will be known as the Miller Theater and will be controlled by the Saxe Amusement Enterprise, who successfully operate a string of local vaudeville and movie houses.

Five local motion picture exchanges were ordered to vacate their headquarters owing to their violation of a local ordinance with respect to storing of inflammable film. All concerns are located in the same building.

Walter H. Wright, Jr., for ten years with the Saxe Bros., local theatrical owners, has resigned to become secretary and treasurer of the Animated Picture Products Company, recently formed in New York. He was largely responsible for the organization of this company.

Under the new management of Mr. Laundau, the Butterly attendance continues to increase and this week's bill includes "The Gilded Youth" and "The Innocence of Lizette," with Mary Miles Minter.

"The City Girls" is being presented at the Empress. Bert Saunders and Walter Vernon continue to give comedy. The chorus is much improved and is one that the Empress is proud to compare with traveling companies.

Small pasters recently appeared in many conspicuous places in the downtown district reading as follows: "The Whitehouse Theater Is Unfair to Organized Labor. Patronize Those Who Patronize You." The union is rather strong here but the effect of Mr. Meister's refusal to employ union labor in his new theater is not known. An automobile was also chartered and carried a sign informing the public of this action. This is the only theater of importance that has refused to recognize the union operators.

The Orpheum has given up the International Circuit and has entered the field of motion pictures, exhibiting first-run Triangle releases. The first picture shown under the new policy is "The Female of the Species."

The Majestic bill, week Jan. 8, is headlined by one of the most novel and attractive acts put on this season in vaudeville. Dazie and company presented a gorgeous pantomime called "The Garden of Punchinello." The act is very interesting. Allan Dinehart and company in "The Highest Bidder" put over a clever bit of comedy of today. The act was written by Everett S. Ruskay. Frank Orth and William J. Dooley in a comedy skit, "The Fool Detective," provoke a great deal of laughter. Emily Francis Hooper and Herbert Marbury present "Fads and Frolics." Britt Wood, the well-known juvenile jester, is well received. Orpheum Travel Weekly concluded the bill. Attendance is very good.

J. A. KIRB.

ST. LOUIS

ST. LOUIS, MO. (*Special*).—"Hip, Hip, Hooray," Charles Dillingham's big New York Hippodrome show, had the rearranged Coliseum for week Jan. 4, and with Sousa, Nat Wills, the ice-skater Charlotte and Charles T. Aldrich is attracting attention from the lovers of light amusement while Sir H. Beerbohm Tree gave "Henry VIII" at the Jefferson to good audiences of the lovers of the dramatic classics. At the Shubert-Garrick "The Princess Pat," Victor Herbert and Henry Blossom's newest musical effort, played to poor business, probably because of the keen competition furnished by "Hip, Hip, Hooray" and "Henry VIII." The special arrangements made by the Coliseum people for the N. Y. Hippodrome show were not as good as they might have been and the general comment among those who have seen the show in its own home is that it loses much of its charm when staged in ineffective surroundings. At any rate, after New Year's day the business was not up to the hopes of the exploiters.

Excellent press work and merit of the production are largely responsible for a fine business at the Jefferson. Tree himself is a good card, and Edith Wynne Matthison and Lynn Harding are superlatively satisfying. The mantle of Helen Modjeska, which has been in suspense since that admirable woman's decease, will find a resting place on Miss Matthison's shoulders before many seasons. Nothing like her voice has been heard since the days of the real queen of tragedy. "Blue Paradise" followed, and the Shubert-Garrick had "Hobson's Choice." This week at the American the International time gives us "Bringing Up Father in Politics," and current week, "Daughter of Widow Machree."

HAGERMAN.

TAYLORVILLE, ILL.

TAYLORVILLE, ILL. (*Special*).—Grand: "Battle Cry of Peace," Jan. 1, pleased big business. Annual Elk's Minstrels, 9-10. "A Full House," 12. "In Old Kentucky," 24. "Fine Feathers," 27. "Birth of a Nation," Feb. 14-15.

CYRUS D. SIMPSON.

FALL RIVER

FALL RIVER, MASS. (*Special*).—"Mine Host—The World," a morality play, written by Miss Mary Channey for the first time on any stage, was presented by a strong company of players Jan. 10 under the personal direction of William A. Dillon and made a strong impression, being well written and given a beautiful stage setting. Synopsis: King Life, surrounded by the spirits of Good and Evil, speeds the Traveler Soul out upon the high road of Time, urging the Good to fight valiantly to overcome Evil. It is the Night of Nights upon earth. The Inn of Ages stands by the high road and is presided over by Mine Host—the World. The Hours are passing one by one, while Service, the hand-maiden at the Inn, prepares for the entertainment of the guests. A solemn hush broods over all and in the trembling of her spirit sweet Service feels

"The approach of One
Before whom other guests shall fade
As stars before the sun."

Pleasure, Mirth and Good Company enter, frolick, revel and seek for entertainment at the Inn. The Traveler Soul arrives and questions Service, tells her he is out upon his quest for Abiding Joy, which he expects to find through the attainment of Riches, Renown, or through Pleasure. Service endeavors to teach the Traveler Soul that it is through Sacrifice alone Abiding Joy comes, but he doubts her. However, as he tests material things in the light of the revelations of Love, Knowledge, Courage and Industry he realizes the shallowness of things valued by the world. Riches, Arrogance and False Pride swagger, exploit themselves ridiculously. They are welcomed and honored by Mine Host, who thinks, perhaps, they are the looked-for guests. Humility enters, is frowned upon by the material ones and sent to the stable for shelter by Mine Host, for he fears to offend great Riches, Renown, Arrogance and False Pride. He is censured by the Traveler, but excuses himself upon the plea that compromise is the only way towards running the Inn of Ages successfully. The Soul, open to the truth, renounces the material and humbly seeks to attain his end through Service, Love, Knowledge, Courage and Industry. The characters were well played by local players, who did very well with their parts. Very large attendance.

Savoy: Strong bill week Jan. 8-13. Asahi Oriental Act, Lew Welch in "The Prodigal Father," Gertrude Douglass, Davis and Walker, Bradley and Ardine (a great act and hit), Kerr and Becker, Clayton and Russell, Hearst Weekly, Claire McDowell in "Mixed Blood," Pavlowa in "The Dumb Girl of Portici," Town Brown's Musical Minstrel Men, Edmunds and Leaden, Burke and Harriss, Eddy and Elaine, Tenney and Lee, Dare Devil Ward and Useless, and Hearst Weekly—to S. R. O.

Bijou Jan. 8-13, Francis X. Bushman and Beverly Bayne in "The Great Secret," Maurice Samuels and company in "The Miracle," the Musical Chef, P. George, Fiske and Fallon, the Cadets DeGascognes, Johnson, Howard and Lizette, Leonore Ulrich in "The Road to Love," Harry McCoy in "Bubbles of Trouble," Pathe News, Phil Adams and his Fascinating Flirts, Jimmie Lyons, Bob Oarcher and Blanche Belford, Gray and Klumker, Belle and Eva, fifth episode of "Pearl of the Army," "Black Eyes and Blue," and Vivian Martin in "The Right Direction"—to S. R. O.

Academy: All feature photoplays are the only attraction at this most popular theatre and draw large attendance of the very best people of the city.

Mr. Frederick Paulding, the distinguished actor, gave a dramatic reading of "The Merchant of Venice" at the annual New Year's reception of the Queen's Daughters at Anawan Hall, Jan. 3.

W. F. GEE.

JERSEY CITY—HOBOKEN

JERSEY CITY (*Special*).—A new and clever actress appeared at the Majestic Jan. 7-13 to very appreciative audiences—Nancy Boyer in "Jerry," her acting is delightfully piquant, while every minute of the play is enjoyable. The support was of the best. "A Little Girl in a Big City," 15-20.

The bill at Keith's, 8-10, was comedy and pleased all comers. Jane Ward and Billy Cullen sang good ditties; The Phun Phiends, a musical comedy, made everybody chuckle; Charles Kenna, the steel fakir, has brought his old act up to date; the Six Imps did a spectacular pantomime; Largie and Snee offered good singing and dancing; Collings, Elliott and Lindsay had song, dance and acrobatics combined. Owen Markey and company, Ward and Wilson, the Fujami Japs, Keefe, Langton and Wheeler, and the Randow Trio, 11-13.

Eddie Dale and Jimmie Cooper were at the head of the Charming Widows company at the Academy of Music, 8-13, to capacity. They are clever comedians and have competent support. Kyra and her six dancing maids did some dancing, "The Pacemakers," 15-20.

Fred Irwin's big company drew crowds to the Empire, Hoboken, 8-13, and the attraction is a laugh getter. The comedy work of Emmet Guilfoyle and Joe Rolland was good, as was the chorus. Nat Nazarro Troupe of acrobats was a great feature. The Majestics, 15-20.

WALTER C. SMITH.

APPLETON, WIS.

APPLETON, WIS. (*Special*).—The Gifford Young Stock company, newly organized, the players of which are local favorites, failed to draw crowds Jan. 1-4, in spite of the fact that unusually good bills are presented, though but fairly acted. Among the plays are "Money," "Help Wanted," "The Penalty," "Get Rich Quick Wallingford," and "Damaged Goods." Earl Young, formerly of Appleton, was the chief drawing power, but he failed to please, almost struggling through his parts. Vaudeville, S. R. O., 517.

GUSTAVE KISS.

STEIN'S MAKE-UP NEW YORK

INDIANAPOLIS

INDIANAPOLIS (*Special*).—Julia, Donald and Joe came to English's Jan. 4-6 in "Sybil," and played to capacity business throughout the engagement, evidence enough of the large personal following of these three popular stars, each of whom had ample opportunity to reveal their talents. "Arms and the Girl," with Cyril Scott, Jan. 11-13; Montgomery and Stone in "Chin Chin," Jan. 15-20; "Gypsy Love," Jan. 22-24; Otis Skinner, in "Mister Antonio," Jan. 25-27.

"Katinka," on which much praise was bestowed by both press and public alike, did a big business at the Murat New Year's week.

"Just a Woman" proved only just a fairly interesting play, with a creditable cast, especially Mable Brownell, Clifford Stork, Ernest Anderson, Stuart Fox and Grace Studdiford. Lina Abarbanell in "Flora Bella," Jan. 18-20.

At Keith's, Jan. 8-13, "The Four Husbands," a pretentious and entertaining forty-minute musical comedy, featuring Ray Raymond and Florence Bain, was one of the novelties of a first-rate bill, which offered another novelty of merit, a morality sketch, entitled "You," written by Harriet Remple and acted in a pleasing manner by the author, her sister Bessie, Hopper Toler, and J. M. Clayton. The Bowman Brothers were the real hit of the bill and literally stopped the show. Captain Anson, the old-time baseball favorite, did his bit, assisted by his two attractive daughters, all of whom made good. Marie Stoddard, Burley and Burley and the Helen Leach Wallin Trio added tone to the bill. Edwin Arden week Jan. 15.

Joe Welch in "The Peddler" was the drawing attraction at the Park, week Jan. 8, followed by "The Girl He Couldn't Buy."

For the first time in their professional careers, it is said, Julia Sanderson and her father, Albert Sackett, played the same town when both appeared here last week—Miss Sanderson in "Sybil" at English's and Mr. Sackett in "Katinka" at the Murat. Same in Cincinnati, where both companies went from Indianapolis.

Plans for a minstrel performance to be given at the Murat in February were announced at the weekly luncheon of the Rotary Club at the Claypool this week. Roltaire Eggleston, manager of Keith's, was made chairman of the committee. A resolution was adopted extending sympathy to Harry Lauder, whose son was recently killed at the front. It was recalled that Mr. Lauder, as a guest of the Rotarians last winter spoke of his son's departure for the front and his willingness to have him go.

PEARL KIRKWOOD.

ELMIRA, N. Y.

ELMIRA, N. Y. (*Special*).—The Elmira Rotary Club chartered a special train Jan. 5 and to the number of two hundred journeyed to Williamsport, Pa., to formally open the new Majestic Theater, the property of M. D. Gibson, of the Elmira Rotary Club, and owner of the Mozart and Majestic theaters in Elmira. As president of the club, the DRAMATIC MIRROR correspondent presented Mr. Gibson from the stage of the theatre and the popular manager was accorded an ovation. He outlined the policy of the house and promised a strong line of attractions. Later the visiting Elmirans were entertained at the Williamsport Country Club and the Elks Club.

J. MAXWELL BEERS.

SAN ANTONIO

SAN ANTONIO, TEX (*Special*).—"Fair and Warmer," Jan. 8-14, pleased well filled houses at the Grand Opera House, attendance improved at each performance. Mutt and Jeff, 16, 17; poor show to fair business. "Princess Pat," Dec. 25, 26, pleased fairly good houses. May Irwin, 28, 29, drew well. "The Blue Paradise," 30-Jan. 1, fair business and company. "It Pays to Advertise," 3, 4, did fairly well. "The House of Glass," 5-7, splendid play, and an unusual good company, pleased good houses. Robin Hood and Serenade, Opera, Jan. 8-10; "Smart Set," 11, 12; "Experience," 13-20; "A World of Pleasure," 21-24; Kellard, 25-27; "Bohemian Girl," 4-5.

After playing fourteen weeks to excellent returns at the Grand Opera House, Emma Bunting had to close to make way for the road shows which had been previously booked. The only available opening was at the Majestic, a large and beautiful theater, seating over 2,300, and in addition, two days—Wednesday and Thursday. With this booking Miss Bunting and her company opened on Christmas day, and have been playing since, now in their third week. The business was beyond the expectation of all, averaging $1,000 per day for two performances, at a top price of 75 cents. Miss Bunting has been frequently entertained by the officers of Fort Sam Houston. At a grand banquet tendered General Funston and staff by the citizens of San Antonio Miss Bunting appeared by special invitation and recited some Mother Goose parodies with personal "hits" at the officers, which was greatly enjoyed by the doughty commander and his aids.

HADEN F. SMITH.

NASHVILLE, TENN.

NASHVILLE, TENN. (*Special*).—Rose Stahl and her company were given a royal welcome at the Vendome, Jan. 3-4. In "Our Mrs. McChesney" Miss Stahl measures up to expectations. Irving Berlin's "Watch Your Step," 9-10. Perhaps the best in the cast are Messrs. Sherman and Howland and Miss Leech.

"Mutt and Jeff's Wedding" attracted good attendance at the Orpheum, 8-13. Rose Kessner, Rallet Bertram, Katie Rooney, Jerry Sullivan, and Earl Redding play the leads and are rich both from the standpoints of acting and make-up. Fred Roberts' several specialties are good.

Vendome: "Fair and Warmer," 15-17.

Ryman Auditorium: May Peterson and Paul Reimers (auspices Fine Arts Association and Al Menah Patrol Shrine), 19.

Fifth Avenue: Billy Beard, the "Party from the South," was reengaged for week 8, for new songs and stories.

Princess: The Four Kings, comedy entertainers; Bernie and Baker, two fiddle and accordion players; the Sherlock Sisters, a clever dancing couple; the Girl from Starland, a novelty in aerial songs; Skipper, Kennedy and Reeves in a singing and dancing act, 8-10.

MARY R. STEADWELL.

JACKSON, MISS.

JACKSON, MISS. (*Special*).—The Century (W. L. Fail, mgr.): dark Jan. 1-6; "Katinka," 8; "Linger Long Lucy," 11; "Watch Your Step," 18; Rose Stahl, 20; Maude Adams, 30; "The Crisis," 1-3.

The Majestic gives away a Ford machine every month and soon expects to give one each week.

ALBERT G. ETRICH.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): N.Y.C. Dec. 25—indef.
ARLISS, George (Klaw and Erlanger and Geo. C. Tyler): Phila. 22—indef.
ARMS and the Girl (William Harris, Jr.): Detroit 15-20, Chgo. 22—indef.
BEN-HUR (Klaw and Erlanger): Hartford, Conn. 15-20.
BERNHARDT, Sarah (Wm. F. Connor): Birmingham, Ala., 22.
BIRD of Paradise (Oliver Morosco): Bakersfield, Cal. 17, Porterville 18, Fresno 19, Stockton 20, Frisco 21-27.
BOOMERANG, The (David Belasco): Chgo. Nov. 13—indef.
BROADWAY After Dark (National Producing Co.): Sunbury, Pa., 17, Milton 18, Bloomsburg 19, Wilkes-Barre 22, 23, Berwick 24, Lansford 25, Scranton 26, 27.
BROADWAY After Dark: N.Y.C. 8-20.
CAPTAIN Kidd, Jr. (Cohan and Harris): N.Y.C. Nov. 13—indef.
CHEATING Cheaters (A. H. Woods): N.Y.C. Aug. 9—indef.
CLARKE, Harry Carson and Margaret Dale Owen: Empire Theater, Calcutta, India—indef.
COME Back to Erin: Boston 15-20.
COME Out of the Kitchen (Henry Miller): N.Y.C. Oct. 23—indef.
DADDY Long Legs (Henry Miller): B'klyn 15-20.
DADDY Long Legs (Henry Miller): Toronto 15-20.
DITRICHSTEIN, Leo (Cohan and Harris): Phil. 8-27.
DREW, John (John D. Williams): Chgo. 8-20.
ELINORE, Kate: Balto. 15-20.
EMMET, Gracie: Cleveland 15-20.
END of a Perfect Day (Gaskell and MacVitty, Inc.): Joliet, Ill., 15-17, La Salle 18, Peoria 20, 21, Galesburg 22-24, Burlington, Ia. 27, Muscatine 28.
EVERYWOMAN (Henry W. Savage): Pueblo, Colo., 17, Canon City 18, Rockyford 19, La Junta 20, Dodge City, Kan., 22, Hutchinson 23, Wichita 24, Newton 25, Topeka 26, Laurence 27, Kansas City 28-Feb. 3.
EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Washington 15-20, Pittsburgh 29-Feb. 3.
EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): 'Frisco 8-20, Oakland 22-27, Los Angeles 29-Feb. 10.
EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): San Antonio, Tex., 17-20, Houston 22-25, Galveston 26, 27, New Orleans, La., 29-Feb. 3.
FAIR and Warmer (Selwyn and Co.): Chgo. Aug. 7—indef.
FAIR and Warmer (Selwyn and Co.): Balto. 15-20, N.Y. C. 22-27, B'klyn 29-Feb. 3.
FERGUSON, Elsie (Klaw and Erlanger): N.Y.C. Dec. 25—indef.
FIELDS, Lew: Rochester, N. Y., 16.
FISKE, Mrs. (Corey and Ritter): Phila. Dec. 25-Jan. 20.
FLAME, The (Richard Walton Tully, Inc.): Balto. 15-20, Newark, N. J., 22-27, Washington 29-Feb. 3.
FRECKLES (Eastern, B'way Amuse. Co.): Cumberland, Md., 17, Piedmont, W. Va., 19, Elkins 22, Buchanon 23, Phillipi 24, Uniontown, Pa., 27, Somerset 29, Altoona 30.
FRECKLES (Western, B'way Amuse. Co.): Belleville, Kan. 17, Topeka 19, 20, Frankfort 22, Onaga 23, Centralia 24, Beattie 25, Wymore, Neb., 26, Pawnee City 27, Tecumseh 29, Beatrice 30, Fairbury 31.
GEORGE, Grace: Boston, 1—indef.
GETTING Married (Wm. Faversham): N.Y.C. Nov. 6—indef.
GILLETTE, William (Arthur Hopkins): Washington 15-20.
GIRL He Couldn't Buy: Indianapolis 15-20.
GIRL Without a Chance (Robert Sherman): B'klyn 15-20.
GOOD Gracious Annabelle (Arthur Hopkins) N.Y.C. Oct. 31—indef.
GRAHAM, Oscar: San Benito, Tex., 17, Kingsville 18, Port Lavaca 19, Goliad 20, Bay City 22, Eagle Lake 23.
HER Husband's Wife (Henry Miller): N.Y.C. 8—indef.
HIS Bridal Night (A. H. Woods): Chgo. Dec. 24—indef.
HIT-THE-TRAIL Holliday (Cohan and Harris): Buffalo 15-20.
HOBSON'S Choice: Cinti. 14-20.
HODGE, William (Lee Shubert): Chgo. Dec. 25—indef.
HOLMES, Taylor (Joseph Brooks): B'klyn 15-20, N.Y. C. 29-Feb. 3.
HOUR of Temptation (Phil. P. Benedict): New Orleans 14-20, Birmingham 22-27.
HOUSE of Glass (Cohan and Harris): Columbus, O., 19-20.
HOUSE of Glass (Western, Cohan and Harris): Muskogee, Okla. 17, 18, Independence, Kan., 19, Coffeyville 20, Kansas City, Mo. 21-27, Denver 29-Feb. 3.
IKEY and Abey (Geo. H. Bubb): Eagle Grove, Ia., 17, Jewell 18, Hampton 19, Waterloo 20, Jesup 22, Manchester 23, Central City 24, Anamosa 25, Maquoketa 26, Spring Valley, Ill., 28, Coal City 29, Saint Anne 30, Piker City 31.
IN for the Night (Empire Producing Co.): N.Y.C. 11—indef.
IN Old Kentucky (Rowland, Clifford and Gatts, Inc.): Paducah, Ky., 17, Dunquoin, Ill., 18, Centralia 19, Springfield 20, Decatur 21, Lincoln 22.
INNOCENT Sinner (John Cort): Pittsburgh 15-27.
IRVING Place Theater Co.: N.Y.C. Sept. 26—indef.
JERRY: Somerville, N. J., 17, Newton 18, Stroudsburg, Pa., 19, Franklin Furnace, O., 20.
JUST a Woman (Messrs. Shubert): St. Louis 15-20.
KEEPING Up Appearances (Butler Davenport): N.Y.C. Nov. 8—indef.
KINGSTON, Gertrude: N.Y.C. 15-Feb. 4.
LITTLE Girl in a Big City: Jersey City, N. J., 15-20.
LITTLE Peggy O'Moore (Nation Producing Co.): Salt Lake City 18-20, Tooele City 22, Lehi 23, Spanish Fork 24, Provo 25, Salina 26, Richfield 27.
LITTLE Peggy O'Moore: Toledo 15-20.
LITTLE Women (Wm. A. Brady): Washington 15-20.
LODGER, The: N.Y.C. 8—indef.
MAN Who Came Back (Wm. A. Brady): N.Y.C. Sept 2—indef.
MASQUERADE, The (Richard Walton Tully, Inc.): Buffalo

BETH LYDY

With "HER SOLDIER BOY"

DORÉ DAVIDSON

Invites Offers——Character Parts

Permanent address, care Green Room Club, 139 West 47th Street, New York City

PAULINE LORD

Telephone 1166 Academy — Address care DRAMATIC MIRROR.

MR. BRIGHAM ROYCE

With JULIA ARTHUR CO.

16 Gramercy Park

ADELE BLOOD

Management OLIVER MOROSCO

Address Great Neck Estates, Long Island, N. Y.

MARTHA HEDMAN

In "THE BOOMERANG"

Management David Belasco

LINA ABARBANELL

FLORA BELLA

Address Dramatic Mirror

FLORENCE SHIRLEY

In "HIS MAJESTY BUNKER BEAN"

Management JOSEPH BROOKS

KATHERINE GREY

AT LIBERTY

Telephone Circle 475

HAZELE BURGESS

FEATURED IN THE TITLE-ROLE

"The Girl Who Smiles" EN TOUR

CARROLL McCOMAS

IN "SEVEN CHANCES"

Management David Belasco

PEGGY O'NEIL

"THE FLAME" On Tour

May Buckley

Address care DRAMATIC MIRROR.

MILDRED BEVERLY

HIT-THE-TRAIL HALLIDAY CO.—Western

Management COHAN & HARRIS

B. F. Keith's Circuit—

United Booking Offices

(Agency)

A. PAUL KEITH — President

E. F. ALBEE — Vice-President and General Manager

For Booking Address

S. K. HODGDON

Palace Theatre Building

New York City

CATHERINE CAMERON

AND COMPANY

THE DOUBLE CROSS — A Comedy of Stage Life By HERBERT HALL WINSLOW

BOOKED ON U. B. O.

VICTOR MORLEY

In "A REGULAR ARMY MAN"

By Channing Pollock, Rennold Wolf and Clifton Crawford

Direction FRANK EVANS

MAY NAUDAIN

IN VAUDEVILLE

Under direction EDWARD S. KELLAR

BRENDA FOWLER

In "THE HYPHEN" — By ETHEL CLIFTON

LOUISE DRESSER

VAUDEVILLE TOUR — Direction of JENIE JACOBS

SYLVIA JASON

With Harry Tighe in "Follow Me"

ELSIE WILLIAMS

In Vaudeville

Direction EDWARD S. KELLER

HARRY WEBER

Presents

HERMINE SHONE

JAMES MADISON

VAUDEVILLE AUTHOR.—I refer to my clients among whom are Nat M. Wills, Al Johnson, Sam Bernard, Rooney & Bent, Hunting & Francis, Leonard & Haward, Jack Wilson, Joe Welch, Fred Duprez, Jules Jordan, Morton & Glass, etc., etc. 1493 Broadway, New York. Phone Bryant 6740

Buell Scenic Co.

CURTAINS — VAUDEVILLE — PRODUCTIONS

Room 326, Knickerbocker Theatre Building

15-20, London, Ont., Can., 22, Hamilton 23, 24, Kingston 25, Ottawa 26, 27, Prov., R. I., 27-Feb. 3.

MAUDE, Cyril (Theo. W. Barker): Roanoke, Va., 17, Lynchburg 17, Norfolk 19, 20, Charlotte, N. C., 22, Asheville 23, Knoxville, Tenn., 24, Chattanooga 25, Nashville 26, 27, Birmingham, Ala., 29, Atlanta, Ga., 30, 31.

MERRY Wives of Windsor (Silvio Hein): N.Y.C. 8—indef.

MILE-a-Minute Kendall (Oliver Morosco): Chgo. 13—indef.

MISTHER Love (A. G. Delamater): Montreal, Que., 15-20.

MY Mother's Rosary (Ed. Rowland): N.Y.C. 15-20.

NAZIMOVA, Mme.: N.Y.C. 10—indef.

NOTHING But the Truth (H. H. Frazee): N.Y.C. Sept 14—indef.

O'HARA, Fiske (Augustus Pitou, Jr.): N.Y.C. 15-27.

OLD Homestead: Phila., 8-20.

OLD Lady 31 (Lee Kugel): N.Y.C. Oct. 30—indef.

OTHER Man's Wife (Victor E. Lambert): Schenectady, N.Y., 17, Mechanicsville 18, Glens Falls 19, Rutland, Vt., 20, Hoosick Falls, N. Y., 22, Hudson 23, Poughkeepsie 24, Kingston 25, Newburgh 26, Peekskill 27, Haverstraw 29, Stamford, Conn., 30, Norwalk 31.

PEG o' My Heart: Pittsburgh 15-20.

PIERROT the Prodigal (Winthrop Ames and Walter Kaigh): N.Y.C. Sept. 6-Jan. 27.

POLLYANNA (Jos. Brooks and Geo. C. Tyler): Boston, Dec. 25—indef.

POTASH and Perlmutter in Society (A. H. Woods): Chgo. 15-20.

RIGHT Little Girl (June Productions Co.): Rochester, N. Y., 15-17.

SEVEN Chances (David Belasco): N.Y.C. 15-20, B'klyn 22-27.

SERAMONDA (Julia Arthur): N.Y.C. 1—indef.

SKINNER, Otis (Chas. Frohman, Inc.): Syracuse, N. Y., 17, 18, Rochester 19, 20.

STAHL, Rose (Chas. Frohman, Inc.): Mobile, Ala., 17, Meridian, Miss., 18, Vicksburg 19, Natchez 20.

STARR, Frances (David Belasco): N.Y.C. Dec. 21—indef.

SUNNY South (J. C. Rockwell): Platteville, Wis., 17, Lancaster 18, Darlington 19, Lodi 20, Richland Center 22, Hillsboro 23, Tomah 24, Sparta 25, Viroqua 26, Galesville 27, Winona, Minn., 27.

TAYLOR Laurette (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Nov. 27—indef.

THAT Other Woman: St. Louis 15-20.

THELMA (Lee Bland): Napanee, Ind., 17, Knox 18, Argos 19, Logansport 20.

13TH Chair (Wm. Harris): N.Y.C. Nov. 20—indef.

TREASURE Island (Chas Hopkins): N.Y.C. Oct. 21-Jan. 27, B'klyn 29-Feb. 3.

TREE, Sir Herbert: Cleveland 15-20.

TURN to the Right (Winchell Smith and John Golden): Chgo. 14—indef.

TURN to the Right (Winchell Smith and John Golden): N. Y.C. Aug. 17—indef.

TWIN Beds (A. S. Stern and Co.): Frisco 14, Petaluma 15, Santa Rosa 16, Napa 17, Santa Cruz 18, Salinas 19, San Luis Obispo 20, Santa Maria 22, Santa Barbara 23, Ventura 24, Santa Ana 25, San Diego 26-28.

UNCHASTENED Woman (Oliver Morosco): Boston 2—indef.

UPSTAIRS and Down (Oliver Morosco): N.Y.C. Sept 25—indef.

WANDERER, The (Wm. Elliott, F. Ray Comstock and Morris Gest): N.Y.C. 25—indef.

WARFIELD, David (David Belasco): N.Y.C. Oct. 10—indef.

WASHINGTON Square Players: Chgo. Dec. 18—indef.

WASHINGTON Square Players: N.Y.C. Aug. 30—indef.

WHEN a Girl Loves: Louisville 15-20.

WHICH One Shall I Marry? (Rowland and Howard, Inc.): Phila. 15-20.

YELLOW Jacket: Nov. 9—indef.

PERMANENT STOCK

AKRON, O.: Music Hall.
ANDERSON, Ind.: Crystal.
BALTO.: Colonial.
BAY CITY, Mich.: Grotto.
BOSTON: Jewett.
BOSTON: Copley.
BRIDGEPORT, Conn.: Lyric.
BROCKTON, Mass.: Hathaway.
BROOKLYN: Fifth Avenue.
COLUMBUS, O.: Southern.
DENVER: Denham.
DES MOINES, Ia.: Princess.
ELKHART, Ind.: Orpheum.
ELMIRA, N. Y.: Mozart.
EVERETT, Wash.: Broadway.
FAIRMONT, W. Va.: Hipp.
GRAND RAPIDS, Mich.: Columbia.
GREEN BAY, Wis.: Bijou.
HALIFAX, N. S.: Academy.
HAVERHILL, Mass.: Academy.
HUTCHINSON, Kan.: Home.
JOPLIN, Mo.: Empress.
KANSAS CITY: Willis Wood.
LAFAYETTE, Ind.: Family.
LANCASTER, Pa.: Fulton.
LANSING, Mich.: Gladmer.
LAWRENCE, Mass.: Colonial.
LOS ANGELES: Burbank.
LOS ANGELES: Morosco.
LOWELL, Mass.: Opera House.
LYNN, Mass.: Auditorium.
MALDEN, Mass.: Auditorium.
MANCHESTER, N. H.: Park.
MILWAUKEE: Shubert.
MINNEAPOLIS: Shubert.
MOBILE, Ala.: Strand.
MT. VERNON, N. Y.: Playhouse.
NEW BEDFORD, Mass.: New Bedford.
NEW HAVEN, Conn.: Hyperion.
NEW LONDON, Conn.: Playhouse.
NEW YORK CITY: Elsmere.
NEW YORK CITY: Lafayette.
NORTHAMPTON, Mass.: Academy.
OAKLAND, Cal.: Playhouse.
OKLAHOMA CITY, Okla.: Overholser.
PASADENA, Cal.: Savoy.
PATERSON, N. J.: Empire.
PHILADELPHIA: Knickerbocker.
PHOENIX, Ariz.: Elks.
PITTSBURGH: Empire.
PORTLAND, Ore.: Baker.
READING, Pa.: Orpheum.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN FRANCISCO: Wigwam.
SANTA CRUZ, Cal.: Jewell.
SCRANTON, Pa.: Poli's.
SEATTLE: Orpheum.
SIOUX CITY, Ia.: Grand Opera House.
SIOUX CITY, Ia.: Princess.
SOMERVILLE, Mass.: Somerville.
SPOKANE: American.
SPRINGFIELD, Mo.: Jefferson.
ST. JOSEPH, Mo.: Tootle.
ST. LOUIS: Park.
ST. LOUIS: Players.
ST. PAUL: Shubert.
UNION HILL, N. J.: Hudson.
VANCOUVER, B. C.: Empress.
WALTHAM, Mass.: Scenic.
WICHITA, Kan.: Crawford.
WILKES-BARRE, Pa.: Nesbit.
WINNIPEG, Can.: Winnipeg.
YONKERS, N. Y.: Warburton.

TRAVELING STOCK

CHICAGO (Chas. H. Rosskam): Glens Falls, N. Y., 15-20, Greenfield, Mass., 22-27.
DAVIS, Walter (Adam W. Friend): Coatesville, Pa., 15-20, Girardville 22-27.
HILLMAN Ideal: Centralia, Kan., 15-17, Frankford 18-20.
MERKLE-Harder: Ithaca, N. Y., 15-20, Norwich 21-27, Rutland, Vt., 28-Feb. 3.
WIGHT Brothers Theater Co.: Pender, Neb., 15-20.

OPERA AND MUSIC

ABARBANELL, Lina (John Cort): Indianapolis 18-20.
ALONE at Last (Messrs. Shubert): Springfield, Mass., 17, 18, B'klyn 22-27.
BIG Show (Chas. Dillingham): N.Y.C. Aug. 31—indef.
BLUE Paradise (Messrs. Shubert): Phila. Dec. 25—indef.
BLUE Paradise (Messrs. Shubert): Omaha 25, 26.
BOSTON National Grand Opera Co.: Pittsburgh 15-17.
BRINGING Up Father in Politics (Gus Hill): Worcester, Mass. 15-20.
BRINGING Up Father in Politics: Omaha 15-20.
CANARY Cottage (Oliver Morosco): Boston 8—indef.
CENTURY Girl (Chas. Dillingham and Florenz Ziegfeld): N.Y.C. Nov. 6—indef.
COHAN Revue 1916 (Cohan and Harris): Phila. Dec. 25-Jan. 20.
GUS Hill's Follies: Chgo. 15-20.
ELTINGE, Julian (A. H. Woods): B'klyn 15-20.
HAVE a Heart (Henry W. Savage): N.Y.C. 11—indef.
HEARTS of Erin (Joe Weber): Boston 15—indef.
HELD, Anna (Messrs. Shubert): N.Y.C. Nov. 29—indef.
HER Soldier Boy (Messrs. Shubert): N.Y.C. Dec. 6—indef.
HITCHCOCK, Raymond (Chas. Dillingham): Phila. 22—indef.
LITTLE Cafe (Philip H. Nirve): Norfolk, Va., 16, 17, Richmond 18, Charlottesville 19, Staunton 20, Roanoke 22, Bluefield, W. Va., 23, Lynchburg 24, Raleigh, N. C., 25, Rocky Mount 26.
LOVE of Mike (Elisabeth Marbury and Lee Shubert): N.Y.C. 15—indef.
MISS Springtime (Klaw and Erlanger): N.Y.C. Sept. 25—indef.
MISS Springtime (Co. 2, Klaw and Erlanger): Boston 8—indef.
MONTGOMERY and Stone (Chas. Dillingham): Columbus, O., 22-27.
MUTT and Jeff's Wedding (Joe Pettingill): B'klyn 15-20.
MUTT and Jeff's Wedding: Memphis, Tenn., 15-20.
OH, Boy (Comstock-Elliott): Cleveland 15-20.
POM-POM (Henry W. Savage): Albany, N. Y., 5, 6, Boston 8-20, Worcester 22, 23, Holyoke 24, Middletown, Conn., 25, Hartford 26, 27, Springfield, Mass., 29-30, Bridgeport, Conn., 31.
PRETTY Baby: Birmingham, Ala., 15-20.
ROBINSON Crusoe, Jr. (Messrs. Shubert): Chgo. Dec. 31—indef.
ROBIN Hood (Walter Stevens): Fort Worth, Tex., 16, 17, Longview 18, Paris 19, Sulphur Springs 20, Shreveport, La., 22.
SIDNEY, George: Buffalo 15-20.
SHOW of Wonders (Messrs. Shubert): N.Y.C. Oct. 26—indef.
SO Long Letty (Oliver Morosco): Albany, N. Y., 18-20.
SYBIL (Chas. Frohman, Inc.): Pittsburgh 15-20.
VERY Good Eddie (Marbury-Comstock): Phila: 1—indef.
VERY Good Eddie (Marbury-Comstock): Toronto 15-20, Cleveland 22-27.
VERY Good Eddie (Marbury-Comstock): Toronto 15-20.
WHEN Dreams Come True (Coutts and Tennis): DuBois, Pa., 17, Punxsutawney 18, Clearfield 19.
WILSON, Al. H. (Sidney R. Ellis): Warren, Pa., 17, Salamanca, N. Y., 18, Olean 19, Elmira 20, Ithaca 22, Syracuse 23, 24, Oswego 25, Rochester 26, 27, Geneva 29, Watertown 30, Ogdensburg 31.
ZIEGFELD Follies of 1916 (Florenz Ziegfeld, Jr.): Chgo. Dec. 24—indef.

MINSTRELS

FIELD, Al, G.: Binghamton, N. Y., 17, Port Jervis 18, Middletown 19, Poughkeepsie 20, Hudson 22, Amsterdam 23, Schenectady 24, Troy 25, Albany 26, 27, Newburgh 29, Elizabeth, N. J., 30, Plainfield 31.
O'BRIEN, Neil (Oscar F. Hodge): Atlanta, Ga., 16, 17, Birmingham, Ala., 18, Selma 19, Meridian, Miss., 20 New Orleans 21-27.

MISCELLANEOUS

THURSTON the Magician (Jay Klink): Richmond, Va., 15-20 Washington 22-27, Balto. 29-Feb. 3.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 12 cents. Letters will be personally delivered also on written orders or forwarded on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN

Adam, Jean. Agelle Aldrich. Maud Atkinson. Clara Atwood. Blondick, Clara. Lois Bolton. Pauline Bradshaw, Mrs. Harry C. Browne. Lillian Brown. Edith Browning. Blanche Brunette. Mabel Buckingham. Calmaine, Nina. Corinne Cantwell. Bud Carnula. Miss Carothers. Kitty Cheatham, Mrs. A. Clark. Peggy Clark. Doris Cliffe. Ethel Cole. Dorothy Commings.
Day, Violet. Violet de Cherier. Lillian Dillworth. Janet Dunbar.
Eglesston, Ann. Blanch Emley. Fairbanks, Gladys. Jane Ferrell. Ethel Forrest. Virzil Forsythe. Lulu Fralick.
Goodhue, Caroline. Florence Greek. Caroline Greenfield. Katherine Grey.
Haverty, Jean. Mrs. Albert J. Hall. Mary Hall. Doris Hardy. Marguerite Hardy. Florence Oliver Hart. Georgia Harvey. Annette Herbert. Warda Howard. Bobby Huffman.
Ingram, Harry, Mrs.
Jarvis, William B., Mrs. Kalfred, Katherine. Virginia King. Hope Kingdon. Maud Knowlton.
Learn, Bessie. Marie Leonhart, Virginia. Little, Billy Long. Lorez Lorewell. Jane Lowe, Wanda Lyon.
Macauley, Irene. Aileen Mc-Bain, Kathleen MacDonnell. Pauline MacLean, Mrs. Charles Mason. Sydney Mason. Mary Leslie Mayo. Jane Moore.
Navasco, Cecilia. Margaret Little Nose.
Oldham, Allene. Israel O'-Madigan.
Preis, Irene. Jessie Piper. S. E. Preis.
Ray, Rozza. Isabel Rea. Carrie Reynolds. Mildred Richardson. Dorothy Richmond. Audrey Ridgeway. Florence Rittenhouse. Edwina Robbins. Robert Rogers. Rosen, Josie. Frances Stamford. Lillian Sterling. May Stewart. Clara M. Swift.
Taniani, Almyr. Marie B. Tiffany. Zelle Tilbury. Romilly Thornton. Ann C. Turner. Veness, Amy.
Walker, Nellie. Laura Walker. Victoria Wallace. Georgia Wilson. Alice Carson Wood. Frances Woodbury. Georgia Woodthorpe.

MEN

Alexander, Clifford. Archie Allen. John Atkinson. B. A. Aubrey. Dudley Ayers.
Beckus, Orrin. C. Roy Barnes. Eddie Barron. George Beck. Arthur T. Bell. Ted Bracket. Basil Buck. Jack M. Byrnes.
Carl, E. P. Carle E. Carlton. Jimmie Carson. Joseph Carter. Monroe S. Cash. Bill Cawley. Frank C. Clark. W. T. Clark. Waldo Conkle. Henry Crossen.
Daniel, C. W., Joseph Diemer. Mathias Drees. Jack Dunn. John T. Dwyer.
Earle, Hamilton. Robert Eagle. Joseph Fazerton.
Fleming, Charles. Arthur Forrest.
Greenwood, Barrett. Daniel Guzy.
Hadley, Harcourt. Jean Haves. Albert Henderson. H. Orris Holland. Charles Horn. Earl Huntington.
Jennings, N. V.
Kellard, Ralph. Bryce Kennedy. Charles Ram Kennedy. B. Klipack. Jack H. Kohler. Lee Kohlmar.
Lane, Leopold. Edward Leach. Leon and Company. T. E. Le Tendre.
Macauley, William. Tom Magrane. Ralph C. Mather. Dwight Meade. Roy Merrille.
O'Reilly, Emmett. Sam Orton. Paul, L. M. Phillips.
Racey, Edward. Rowland Ratcliff. Eddie Reading. Randolph Rodney. Thomas W. Ross. Gordon Ruths.
Sheehan, Joseph. Thomas Seigrist. Page Spencer. Jack Squires. Harry Stacey. E. Sterns. Karl Stall. Franklyn P. Stone. Thomas Swen.
Underwood, Frank L.
Walburn, Raymond. Al Walters. Minor S. Watson. Charles A. Whalon. Fred C. Whitney. Eugene Wiletts. F. K. Williamson. Harry A. Wilson. Frank Wright.

MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT, ESTABLISHED MAY 30, 1908

IT can scarcely be regarded as a probability that the Legislature will saddle the motion picture industry in New York State with another burden—this time in the nature of a tax. Consideration and unbiased discussion will certainly result in a decision to refrain from further impeding the progress of the business or rendering more difficult the none too velvety pathway of the film exhibitor. It is hinted that this tax may be imposed as a sort of return for the permission of Sunday films. Perhaps it would be more than offset by the gains thus achieved. But even now, in those cities and towns of New York State where the Sunday law has not been put into operation, it is not on record that showmen have begun to build many brick houses with their profits. And no matter who or what in the business is taxed, the exhibitor will be the one to finally feel the burden.

We would like to have some of these persons who have been so busily employed during the last few years in thinking up new obstacles to motion picture progress, sit down quietly with us and consider the question by and large. Without taking into consideration any possible ulterior motives in suggesting various legalized penalties for being in the film industry, reckoning that each of these agitators, or contenders for inimical screen legislation is genuinely sincere in his ideas—why, just why, should the pictures be the subject of continued attacks? What have they done other than bring joy to millions of people, many of whom, before the films came into being, were without a respectable and unobjectionable means of entertainment? What have they *not* done in educating, uplifting, improving the masses! Ask the saloonkeeper if the picture show in his vicinity hasn't hurt his business. Ask the poolroom proprietor if there were not more youthful customers before the cinema blazed forth upon the narrow horizon of the busy street. But it is unnecessary to go on citing instances of the good the films have done. Every person—even the agitator—knows it. The harm—the occasional, scarcely traceable, and generally doubtful instances where the films have led the youth of the country astray—is negligible in comparison to the good resulting from motion pictures, and anyone who is not wilfully blinded to the facts will tell you so. Isn't it about time that the narrow minded Sabbatarians, the busybody agitators for censorship, the possibly not disinterested politicians, the envious individuals or the captious critics found something else to employ their hammers upon? Why not let the pictures rest for a change?

"Never contend with one that is foolish, proud, positive, testy; or with a superior, or a clown, in matter of argument."—Fuller.

Herbert Brenon, who is certainly entitled by reason of his accomplishments, to a place in the motion picture sun, asserts that it is "as absurd to say that the public does not want costume plays as it would be to say that the world has no further use for horses," because of the advent of the automobile. He further declares that "a thoroughbred is always in demand, whether it be a horse or a photodrama."

We feel inclined to applaud Mr. Brenon's declaration. The costume play, if it be otherwise worth while, is just as pleasing and just as likely to please as any other sort of picture. Prejudices like this are established sometimes without sufficient justification and once voiced are accepted by the majority because they do not take the trouble to think for themselves. Certainly a good costume play would be infinitely preferable to some of the photodramas of modern times which have not even the charm of a picturesque background or of richly apparelled characters, to offset the sordidness of their investiture and theme.

"There is but one way of dealing with this censorship question: by public education."—William M. Seabury.

One of the contentions by which a new film trade publication editorially seeks to gain confidence and patronage and incidentally indulge in a little self-applied "back-patting" is to the effect that its reviews of current films are—by implication—the only fearless, honest and impartial criticisms printed. It maintains that there was something radically wrong with trade journal methods before its advent. THE MIRROR has no objection to the publication in question "blowing its own horn." Neither does it challenge the quality or veracity of the reviews it publishes. This, however, THE MIRROR does affirm: that the reviews printed in the new journal are no more dependable, no more honest, fearless or impartial than those printed in THE MIRROR. Constructive criticism has been the aim of THE MIRROR at all times. Doubtless the same is the purpose of every self-respecting trade publication in the field. That all the virtues should be arrogated unto themselves by the editorialist of the latest arrival is—well, just a little bit presumptuous, so to speak.

MIRROR ANNUAL NEXT WEEK

Next week's issue of THE MIRROR will be the Annual Number. It will be the most attractive, interesting and valuable compilation of important features that has been issued in many years. The motion picture section will contain many special articles on timely topics and a symposium of the views of the foremost men in the industry concerning prospects for 1917. The issue will be profusely illustrated. Remember, the January 27th MIRROR, out January 24th, is the ANNUAL—don't miss it!

One of the practical methods by which the motion pictures can be utilized in serving the public welfare is noted in the Bulletin of the New York Health Department, which calls attention to the cooperation afforded by the Associated Motion Picture Exhibitors of Brooklyn in educational work. Reels depicting various phases of activity on the part of the Bureau of Health Education were loaned to the Association which arranged all details for exhibiting the pictures in Brooklyn, with the result that half a million people have become acquainted with the information it was desired they should receive.

"A minor character, played with the correct sense of its values and correctly conceived, will overshadow any one of the principal parts—even the star—unless the others are soundly conceived."—Reginald Barker.

We wonder if the motion picture industry as a whole is conscious of the great good that is being accomplished through the activities of the National Association? To give even briefly a list of the achievements of the organization since its inception would require more space than could be devoted to it here. It may, however, be mentioned that in the present fight against the Sunday closing issue, the National Association is taking a leading part; that it is doing much to effect a saving in insurance rates and to bring about greater safety to the public in theaters. It is organizing powerful opposition to censorship legislation. In brief, it is doing everything that lies in its power to benefit the industry. Its efforts should be appreciated and encouraged by every man connected even remotely with the motion picture business.

"The moving picture is the greatest influence in our present day life in keeping the family together."—Dr. Sadler, Cleveland, O.

The outcome of the projected Motion Picture Art League, of which, apparently, D. W. Griffith is chief instigator, will be watched with interest. Its announced intention of working for the elimination of objectionable films, the nude in motion pictures, etc., is certainly commendable. And it is quite sure that if there is nothing in pictures to censor there will be little, if any, clamor for censorship. If the organization succeeds in its purpose it should be a good thing for the industry. It is gratifying also to know that Mr. Griffith is to have command of the National Association's Anti-Censorship Campaign.

ADAM HULL SHIRK.

THRILLING MOMENTS IN THREE CURRENT SERIALS

"THE GREAT SECRET." Metro.

"PEARL OF THE ARMY." Pathe.

"THE SECRET KINGDOM." Vitagraph.

"GARDEN OF ALLAH" IS EXHIBITED IN INDIANAPOLIS

Selig Production Lauded by Press on Its Premiere at Circle Theater

Robert Lieber, motion picture exhibitor of Indianapolis, Ind., on Christmas Day, gave the premier presentation of the Selig spectacular photoplay, "The Garden of Allah." Mr. Lieber has the honor of being the first exhibitor in the world to present Selig's "The Garden of Allah" on the motion picture screen.

The production opened at the Circle Theater to standing room only, and the S.R.O. card has since then been hanging out indefinitely.

The Indianapolis Times of January 1st, in reviewing the film says in part: "The producers did well in selecting the Circle Theater for a try-out of this spectacular offering. The story of 'The Garden of Allah,' of the woman and the man from different walks of life, who go to the desert to forget and there learn the lesson of perfect renunciation, is well known from the book and the stage play of the same name. But, it remained for the motion picture screen to make it real, due to the splendid acting of Miss Helen Ware as 'Domini Enfilden' and Thomas Santschi as the errant 'Boris.' The story gives a wealth of opportunity for scenic embellishment, and here Colin Campbell has scored, painting with broad strokes a remarkable series of pictures of the desert and its strange places, one of the most wonderful being a sandstorm which leaves nothing to the imagination."

CHARLES RAY WILL REMAIN WITH TRIANGLE

Signs New Two-Year Contract with Ince for Kay Bee Co.

The fact that Charles Ray has signed a new two-year contract with Thomas H. Ince to appear in Kay Bee features will come as welcome news to many patrons of the photoplay.

Ray is one of the very few film favorites who has acted under the same management since his entry into the pictures. It was in December, 1912, that he made his first appearance at the Inceville studios in a Civil War drama entitled "The Favorite Son." A graduate from the ranks of the Pacific Coast stock companies of T. Daniel Frawley and Lewis S. Stone, Ray came before the camera unheralded, but he soon developed a style of acting that has steadily lifted him to the topmost rank of juvenile stars.

Advices from the Culver City studios state that Thomas H. Ince has many important plans in solution in which Charles Ray will figure prominently, and it can be stated with assurance that the continued co-operation of manager and star will add a large share of prestige to many Triangle-Kay Bee productions of the future.

BALBOA EXPANDING ITS FACILITIES IN THE WEST

New Outdoor Stage, Glass-Inclosed Studio and Other Features

Balboa signalized the advent of the New Year by beginning the erection of a new outdoor stage on January 2. As soon as it has been completed, Horkheimer Brothers will add a glass inclosed studio to their Long Beach plant. This is to be the largest building of its kind in Southern California.

These enlargements are made necessary on account of the new business which Balboa has already lined up for 1917. While in the East recently, H. M. Horkheimer signed contracts for new productions aggregating a million dollars.

Kathleen Clifford, Balboa's newest star, has arrived at the studio and is working under the direction of Frank Crane. She will make her initial appearance in "The Twisted Thread," a fifteen-episode serial of romance and adventure, which is to be released by Pathe.

Balboa expects to add two more companies to its force, in the very near future. While some other companies in Southern California are retrenching, the Horkheimers continue to branch out.

SELIG'S LATEST FEATURE

"Beware of Strangers" is the latest Selig feature play recently completed by Colin Campbell. The picture, it is said, will be the next noteworthy successor to such Selig features as "The Ne'er-Do-Well," "The Rosary," "The Crisis" and "The Garden of Allah."

"Beware of Strangers" seeks to educate the public as the one best method of saving the unwary from traps so cleverly laid that they seem unbelievable in this modern work-a-day world. The drama is convincingly enacted by an all-star cast which includes Tom Santschi, Fritzi Brunette, Bessie Eyton, Jack Richardson, Vivian Rich, Ed Cozen, Eugenie Besserer, Al W. Filson, Frank Clark, and others.

THREE COMING PARAMOUNTS

Top: George Beban in "His Sweetheart," Morosco; Center: Irene Fenwick and Owen Moore in "A Girl Like That," Famous; Below: Wallace Reid and Anita King in "The Golden Fetter," Lasky.

WHEELER HEADS TAX INVESTIGATION COMMITTEE

Was Author of Censorship Bill Which Governor Vetoed

ALBANY, N. Y., (*Special*).—According to newspaper reports, some little contention resulted in the Legislature last week over the chairmanship of the Joint Committee chosen to investigate and report on the feasibility of a tax on the Motion picture theaters and the industry.

Senator John Knight of Wyoming, who with Yelverton of Schenectady and Walker of New York compose the Senate's representation on the committee, expected to be Chairman. He refused to serve after the leaders had picked Assemblyman Wheeler of Ontario for Chairman. Wheeler comes from the village of Holcomb, where Knight's friends say there is not a movie house. Senator William A. Carson of Yates County was substituted for Knight.

Wheeler has introduced various local option bills and was the author of the film censorship bill which Gov. Whitman vetoed last year. It imposed a tax of $10 on every thousand feet of film. The other Assemblymen on the movie investigating committee announced by Speaker Sweet to-day are Brereton of Warren, Marsh of New York and Flamman of Kings, Republicans, and Schimmel of New York, Democrat.

The make-up of the investigating committee is such that the film men here to safeguard their interests are convinced that a report will be made in favor of some form of tax. It is probable, however, that a bill will be put through to permit Sunday shows under certain restrictions.

EXCLUSIVE JEWISH THEATER

A theater exclusively for Jewish people is to be built in the Brownsville section of Brooklyn, it is stated. At first it will be devoted strictly to motion pictures. Several men well known in the theatrical business are back of the scheme.

The new theater, it is announced, will seat 2,000 persons on the main floor and 1,400 in the balconies. The land has already been secured on Pitkin Avenue, which is the Broadway of the section. It is expected that ground will be broken in May and that the new theater will open in September. The picture proposition alone, it is stated, will represent an invested capital of over $300,000.

MARY FULLER GOES WITH LASKY CO.

Will Support Lou-Tellegen in "The Long Trail"—Howell Hansel to Direct Pictures

To support Lou-Tellegen in "The Long Trail," Mary Fuller has been engaged by the Jesse L. Lasky Company. The picture will be directed by Howell Hansel, recently engaged to prepare productions for Paramount Program.

The name of Mary Fuller is identified with the old Biograph when she appeared in the productions of that concern at the time that Mary Pickford, Owen Moore, and many of the old stars of the present day were all beginning their careers. Like so many of the youthful players of that time, Miss Fuller had had only a brief stage experience, but by persistent effort and the cultivation of her natural ability, she rapidly developed into a great favorite. Her reappearance will be welcomed by the public.

"HER GOOD NAME" FROM ART DRAMA

Van Dyke Studios to Contribute Picture Featuring Jean Sothern—Directed by George Terwilliger

Jean Sothern is to be the star of "Her Good Name," which George Terwilliger is directing for Van Dyke and which will be and Art Drama release.

The story of "Her Good Name" was written by Horace Haseltine and scenarioized by Elfrid A. Bingham.

Supporting Miss Sothern in this production are Earle Mecalfe, who plays the leading part opposite her; William H. Turner, the well-known character actor who plays the part of the father, and Arthur Housman, who is remembered for his particularly fine work as the heavy in the first Art Drama, "The Lash of Destiny"; Barbara Castleton, called "the prettiest girl in America," and Mrs. Parker Spaulding have the other two important parts in the production, upon which no effort will be spared.

ANNOUNCE ARROW-GOLD ROOSTER PLAY

"Crime and Punishment" Will Have Derwent Hall Caine as Star—Strong Support

The first Arrow Gold Rooster play on Pathe Program, since "The Woman's Law" will be released probably the last week of February and will be a screen Version of Fyodor Dostoevsky's book "Crime and Punishment." Derwent Hall Caine, son of the novelist, is to play the stellar role.

The book has enjoyed a wide popularity and is one of the few stories by a Russian author which is well known in the United States. Readers of it will remember how strongly dramatic it is and how great are its possibilities for the screen. Briefly it is the tale of a high minded young Russian student who becomes a radical and in consequence has to flee to the United States, leaving his mother and sister behind. In America he sees the same forces of oppression and injustice at work as existed in his native land. He broods over it until, in a moment of aberration, he commits a crime in order to get money to give to the poor. Falling in love with a young girl she leads his mind back to a healthy state and persuades him to give himself up to the authorities.

Arrow has spared no expense in the production of this picture. The Russian atmosphere in the early scenes is said to be noteworthy for its fidelity to fact. Various mob scenes are particularly well done, it is declared, and the scenario preserves faithfully the spirit of the book. The acting is particularly good. Mr. Caine, as the young student, is reported to give a finished characterization. The supporting cast includes Marguerite Courtot and Sidney Bracy.

With such a cast, the excellent direction by Lawrence McGill, the fame of the story and the lavishness of the production, "Crime and Punishment" promises to be a big drawing card everywhere. The exact date of release will soon be announced.

NEW SORT OF ROLE FOR MARGUERITE

Dainty Famous Players' Star Will Appear in "Fortunes of Fifi" on Paramount Program

"The Fortunes of Fifi," in which Marguerite Clark will next appear on Paramount program, is now under way at Famous Players Studio under Robert G. Vignola's direction. It affords an entirely new sort of role for the star. The picture is adapted from the play by Molly Elliott Seawell and will be a February release.

Though this is not the first French girl that Miss Clark has played on the screen—"Silks and Satins" found her in Medieval France—she has never played the extremely difficult role of an actress before. However, Miss Clark herself is probably the only person who is concerned for the outcome of her attempt, as her admirers will be content to place any histrionic undertaking in her capable little hands, satisfied of the outcome.

JOYOUS MARIE CAHILL WITH MUTUAL

Charming Comedienne to Appear in Series of Two-Reel Comedies Produced by Mardan

The latest acquisition to Mutual ranks is the talented comedienne Marie Cahill, who has signed a contract with John R. Freuler, president of the company to appear in a series of two-reel comedies to be released every two weeks.

The date of the first release "Flirting with Romance," has not yet been set, but studio operations are already under way in New York where the Mardan Photoplay under contract with the Mutual Film Corporation is preparing for immediate work in connection with Miss Cahill's engagement.

Miss Cahill is the latest among many distinguished stars, including Marjorie Rambeau, Nance O'Neil and Gail Kane, with whom contracts have been recently announced by Mr. Freuler, and the engagement of the clever comedienne is renewed evidence of the Mutual's determination to live up to Mr. Freuler's announced policy "only big stars for the Mutual."

GOLDWYN HAS NOT ARRANGED FOR DISTRIBUTION

Firm Denies Rumor That It Has Closed with Any Company

Goldwyn Pictures Corporation issues an emphatic denial of rumors that it has made an arrangement with any distributing organization to handle the Goldwyn productions when made. This denial, given out by Samuel Goldfish, its president, is as follows:

"Seemingly deliberate rumors are being spread by one or more producing and distributing organizations that they have closed, or are closing, a deal with the Goldwyn Pictures Corporation to distribute the Goldwyn Pictures.

"These rumors are utterly false.

"Goldwyn Pictures Corporation has made no arrangement or contract of any kind for its distribution. This corporation has announced specifically that no effort will be made to release its pictures until at least six and perhaps as many as twelve complete pictures are on its shelves. This plan will be followed to the letter."

CHARLES CHAPLIN.
In "Easy Street"—Mutual

WARWICK IN OPPENHEIM PICTURE

Finishes "Argyle Case" for Selznick and Will Work on "The Court of St. Simon"

"The Court of St. Simon," by E. Phillips Oppenheim, is the next film vehicle for Robert Warwick who has just completed his first Selznick picture "The Argyle Case."

For the new production Harry Rapf, president of the Robert Warwick Film Corporation, has secured the services of the celebrated French director, Leonce Perret, who arrived in America last week. His most recent screen triumph was the presentation in Paris of a spectacular film entitled "The Heroes of the Yser."

Perret is best known on this side of the Atlantic through his direction of the Suzanne Grandais features that were popular four or five years ago. Until his departure for this country Perret was director general of the Gaumont Co. and supervised the production of almost all its biggest features.

The story of "The Court of St. Simon" is particularly well adapted to Director Perret's training, the greater part of the scenes being laid in France. It is one of Mr. Oppenheim's most popular novels and the central character will offer Mr. Warwick a splendid role for the screen. The scenario is being completed by Frederick Chapin who was recently engaged as scenario editor for the Selznick companies and work on the production is expected to start next week at one of the Selznick theaters.

LIFE STORY OF BUFFALO BILL IN FILMS

Arranged Through His Friend, George K. Spoor, of Essanay, to Thus Leave Autobiography

Through Geo. K. Spoor, president of Essanay Film Manufacturing Co., the late Col. Wm. F. Cody (Buffalo Bill) has left his autobiography in the films for posterity. The great scout, Indian fighter and later showman was a personal friend of Mr. Spoor. It is probably the first instance of the film being used for this purpose.

"The Life of Buffalo Bill" and the Indian wars, was produced under the auspices of the United States Government as an historical record of the forming of the West.

"Buffalo Bill," himself, plays the leading role.

This picture, which is to be distributed throughout the United States by the Kleine-Edison-Selig-Essanay Service, shows myriads of Indians, regiments of United States soldiers and scores of picturesque scouts, many of them boon companions of "Buffalo Bill," each in some thrilling feature. Most of the veteran scouts of the West were asked by "Buffalo Bill" to contribute something to his film autobiography and the result is said to be decidedly interesting.

As it stands and will be shown on the screens throughout the United States, "The Life of Buffalo Bill" is an hour and ten minutes of what is said to be extremely thrilling action, terrifying Indian battles and prairie skirmishes, its exciting moments contrasting with its acute pathos, its light, amusing situations fitting in consistently with the daring and dangerous humor of the grim frontiersmen.

The home life of the picturesque Cody, from the murder of his father when he was a small boy to the glory of his old age, is pictured. It shows him as the adventurous boy in Missouri before the Civil War, compelled him to take up scouting as a competitor of full grown men to provide for the family. It shows him as a pony express rider—the most dangerous work in the West—before he had reached his majority.

His part under General Phil Sheridan and other famous Indian fighters is said to be pictured true to type and historically accurate. His skill at killing buffalo, which won for him the title "Buffalo Bill," is also exhibited in the autobiography film.

In this film production "The Life of Buffalo Bill," the American people have a legacy, in which they may well take pride. The younger generation especially will be vitally interested in it. Kleine-Edison-Selig-Essanay are now arranging for its distribution and it will be seen at leading motion picture theaters shortly.

STRONG SUPPORT FOR MARY PICKFORD

"Poor Little Rich Girl," from Artcraft, Will Have Exceptional Cast—George Cohan at Work

Much care has been exercised by Maurice Tourneur, who is directing "The Poor Little Rich Girl," Mary Pickford's next Artcraft subject, in choosing a cast which will ably support the star. The screen version of Eleanor Gates's play is expected to prove an unusually excellent vehicle.

Those already announced in the cast are: Madeline Traverse, Charles Wellesly, Gladys Fairbanks, Frank McGlyn, E. La Croix, Marcien Harris, Charles Craig, Frank Andrew, Herbert Prior, Geo. Gernon and Maxine Hicks.

George M. Cohan has started work before the camera on "Broadway Jones" under the direction of Joe Kaufman.

With a good-natured smile George M. dodged out of the way of the fumbling property boy and with a display of democracy that has has made him one of the best liked individuals both in and out of the profession, he lost no time in becoming acquainted with all hands.

Strange to say, not a single American flag was in sight as George M. faced the motion picture camera for the first time. "Here goes, with the best there is in me," said he, whereupon he plunged into his new work with an energy that was soon taken up by every member of the company.

E. H. SOTHERN,
In "Man of Mystery"—Vitagraph.

"AMONG THOSE PRESENT."
Essanay Drama.

PAGEANT EXPERT PRAISES METRO SERIAL

Phillip Gross, of Harvard, Says "Great Secret" Is Full of "Pep" All the Way Through

Praise from an expert has been accorded Metro's Serial, "The Great Secret" in which Francis X. Bushman and Beverly Bayne are starred.

Phillip Gross, who attended Prof. Baker's class in the Drama at Harvard University, and is an expert on pageants, was enthusiastic in his opinion of the serial, after seeing the first five chapters.

"The serial is the best I ever have seen," said Mr. Gross. "It has a good dramatic story and is full of action and 'pep' all the way through. The acting of Mr. Bushman and Miss Bayne is superb. Particularly was I impressed by the 'close-ups' of Bushman and Bayne. In these parts of the film fine character delineation and subtle pantomimic effects were demanded. Mr. Bushman and Miss Bayne produce these effects with rare artistry."

Mr. Gross put on the pageants in San Francisco in 1913 and 1914; at Seattle in 1913. He also has conducted pageants in Buffalo and Boston.

FAIRBANKS SAYS HE HAS RESIGNED

"Doug," in a Legally Phrased Statement, Credited with Saying He Has Cancelled Majestic-Triangle Contract

There are millions of people who know Douglas Fairbanks as the foremost moving picture athlete, but there are not many who will recall him as an author. To see a group of trees in a scene of one of his pictures, clinches it in the mind of the spectator that "Doug" will climb to their dizzy heights, but there are few who would have credited him with scaling the high altitude of rhetorical art in "slinging" legal English. He discusses "parties of the first parts" with as much ease as he exhibits in cleaning up a gang of highbinders.

From a very long typewritten statement it is learned that Fairbanks claims to have severed connections with the Majestic Motion Picture Company, which releases through Triangle Pictures Corporation. The dictated document says that the contract he had with the picture producers called for the supervision of D. W. Griffith on all Douglas Fairbanks films and that this clause has not been altogether lived up to. Also, it is claimed, the actor's name was to be featured solely on the advertisements and in the titles of the pictures but that often he shared honors with some other person.

But let Mr. Fairbanks talk for himself, via a part of the typewritten and lawyer-like announcement:

"Relative to the provision concerning Mr. Griffith, I demanded that the same be put in my contract, because I had great faith in Mr. Griffith, and desired the benefit of his superior ability and judgment as supervisor and general director in the motion picture company with which I was to be connected. When Mr. Griffith ceased to be active in the studio of the company, I made every effort to ascertain the true status of Mr. Griffith with the company, but every avenue of information was closed to me.

"As regards the provision in my contract regulating the method of advertising of my pictures, the exhibitors and the public throughout the United States have seen the effort made by the Majestic Motion Picture Company to establish a value to the names of actresses by connecting them with mine, in violation of my contract.

"Immediately upon my becoming assured of the true situation, I elected to stand upon my legal and moral rights, and severed my connection with the company.

"I have come to no conclusion relative to my future plans in the motion picture business."

Fairbanks is known, however, to have received flattering offers from other producers. It is rumored around the various players' clubs along the Rialto that "Doug" is thinking of branching out and becoming a producer of his own pictures. The fact that his brother John has recently given up a responsible mercantile position in Denver to come East to manage Douglas's financial affairs lends credence to the report.

The local Triangle offices refused to comment upon the matter in any way whatever.

STEGER AND GOLDEN TO DIRECT NORMA TALMADGE

An Agreement Made with Joseph M. Schenck

Joseph M. Schenck has entered into an agreement with Julius Steger, president of the Triumph Film Corporation, whereby the next and future screen apearances of Norma Talmadge, to be released through the Lewis J. Selznick Enterprises, Inc., will be personally directed by Julius Steger and Joseph A. Golden. Messrs. Steger and Golden have a long list of successful photoplays to their credit, the most recent of which are "The Prima Donna's Husband," with Holbrook Blinn, Clara Whipple and Kathryn Browne Decker, and "The Libertine" with John Mason and Alma Hanlon.

Mr. Steger has selected for Miss Talmadge a powerful story, based upon a well-known play of modern life, which, it is reported, will afford this artist splendid opportunities to reveal to the fullest extent her dramatic gifts.

Mr. Schenck is also associated with Messrs. Steger and Golden in the production of a photoplay of which Evelyn Nesbit Thaw will be the star, the story of which is a page from life said to eminently fit her personality.

"GREAT EXPECTATIONS."
A Scene from the Famous Players' Production. Shown at the Strand Theater This Week.

MARY ANDERSON.
In "Billy Smoke"—Broadway Star Feature—General Film.

WHY THEY LIKE "LASS"

"The serial with a real plot," is the name which has been given by the exhibitors to the Mutual-Signal fifteen chapter series, "A Lass of the Lumberlands," featuring Helen Holmes.

"A number of my patrons had become disgusted with serials because they felt that they were dragged out so long and the story progressed so slowly, and there was not a great deal of real story anyway," said one exhibitor, in discussing Helen Holmes' latest achievement, "and they were not very enthusiastic about it when I announced that I would show 'A Lass of the Lumberlands' even though they are very fond of Helen Holmes.

"But after they had seen Chapter I and II they were crazy about it, and my house has been packed on the nights it is shown. And not only that, but some of the people who had not cared about it at first wanted to see the beginning of it, so by the time I was showing Chapter IV I ran in an extra performance of Chapters I and II because so many of my patrons had requested it.

"The reason they all give for liking it is that it has a real plot and instead of dragging along and the interest growing less with each chapter it is more absorbing and they can hardly wait for the next episode.

"If Mutual will only give us some more like this with a big story as well as a whole lot of thrills we could continue to pack our houses with them."

The Colonial Theater, of Norwich, N. W., owned by Mr. Tennis and managed by Oscar Wiegel, has secured Paramount Pictures and will begin service January 31, 1917. The house will also show Bray Cartoons and Pictographs.

NEW TRIANGLE "KOMEDIES"

Twelve Single-Reelers Are Announced—Said to Be Very Funny

Much interest is being shown in the new single-reel Triangle Komedies, which are announced for immediate release. Twelve comedies have been completed, and are declared by impartial critics to be crammed with clean fun and rib-tickling situations.

Titles and release dates have been announced as follows:

"Love Under Cover" and "The Pipe of Discontent," Jan. 14.

"A Noble Fraud" and "Honest Thieves," Jan. 21.

"Heart Strategy" and "A Grab Bag Bride," Jan. 28.

"The Male Governess" and "The Road Agent," Feb. 4.

"Won by a Foot" and "His Deadly Undertaking," Feb. 11.

"The Telephone Belle" and "When Hearts Collide," Feb. 18.

The demand for single-reel comedies has been insistent since the beginning of the motion picture industry, and will undoubtedly continue as long as pictures retain their universal appeal. The Triangle has utilized its best resources in putting on these short laugh-makers and this assurance should be enough to stimulate the interest of exhibitors generally.

NEW K.E.S.E. BRANCH MANAGER

Louis Green, widely known throughout New York as a wide-awake film salesman and exchange manager, has been placed in charge of the K-E-S-E branch at Buffalo and is expected to make things hum in that district for his new employers.

BILLIE RHODES,
In Christie Comedies.

FRANCELIA BILLINGTON,
Of American-Mutual.

MOTION PICTURE CONDITIONS IN ALASKA

L. Klopsch of Fairbanks, in This City, Tells Interesting Facts

L. Klopsch, editor of the Fairbanks, Alaska, Times, and an expert on films in the Far North, arrived in New York recently and was a visitor at the Metro offices. Speaking of Alaskan conditions, Mr. Klopsch said:

"Motion pictures are all the rage there. The people are fairly crazy over them. Fairbanks has a regular picture palace—Thorne's Home of Features. An admission fee of 25 cents is charged to see the older features there and 50 cents for the latest ones. The twenty-five cent piece, you know, is the smallest denomination of the American coin circulated there.

"Thorne is doing a fine business. Recently he spent a large sum on newspaper advertising, and the returns he got justified his judgment. He carried two columns and ten inches in every paper every day, and a two-page 'sweep' on the Metro features.

"Metro pictures, by the way, are a big feature in Alaska. They are being shown in Fairbanks, Ketchikan, Wrangell, Petersburg, Haines, Juneau, Douglas, Valdez, Cordova, Seward, Anchorage, Nenana, Tanana, Ruby, St. Michaels and Nome.

"Alaska has three big exhibitors. They are Mr. Thorpe, A. E. Lathrop, of Valdez, and William Code, of Nome, and they own a circuit in which there are eight theatres.

"The one drawback to a big field for motion pictures in the Far North is the expense of transportation. Owing to the difficulty of getting pictures there in the Winter, the Seattle exchanges permit exhibitors to select up to the close of November those pictures which they want and ship them by water.

"All releases from October 1 to June 1 are shipped from Seattle to Cordova, then 120 miles over the costliest railroad in the world, to Chitina, then 310 miles by horse and sleigh to Fairbanks, then 580 miles by dog team to Nome. The cost to Fairbanks is $1 a pound, and to Nome $3.50 a pound.

"These almost prohibitive transportation rates will prevail until 1920, when the $35,000,000 railroad which is being built from Seward to Fairbanks by the United States Government, is completed. When that railroad begins working there will be a tremendous motion picture boom in Alaska."

Mr. Klopsch said that the greatest motion picture "fan" in the Far North is the Indian. The Indian, he said, will travel hundreds of miles and sell his dog team to see a motion picture show; and the only time the Indians of Alaska have seen an aeroplane has been in the movies.

Some of the motion picture houses in Alaska, Klopsch told the Metro office force, are as good as any in New York. At Anchorage, Mr. Lathrop has recently completed the Empress Theater, a concrete building, covering a block, which cost $50,000. A. R. Thorne, said Klopsch, was the first man to show motion pictures in Alaska. That was nine year ago, and the "theater" was an old store fitted up with benches.

FIRST APOLLO COMPLETED

Under the direction of Richard Ridgely, the first Apollo production has just been completed and will be released through Art Dramas, Inc., the new program of moderate-priced features. This serves to again introduce the magnetic little star, Alma Hanlon, to her many admirers in an original and powerful drama by Harry Chandlee, "God of Little Children."

Those who have seen Miss Hanlon's work in various Fox, World and Kleine productions will be delighted to learn that she asserts her present role of Mary Keene in "God of Little Children" is so far her happiest one, in which she evinced keen interest throughout the period of production.

She is supported by Bigelow Cooper, Charles Hutchinson, William Hartman, Mathilde Baring, Blanche Burns, James O'Neill and a splendid incidental cast.

RELIGIOUS FILM PRAISED

Manager Ruffner of the Liberty Theater, Spokane, showed Pathe's "The Life of Our Saviour" for a full week, canceling a well-known feature in order to do so. Mr. Ruffner stated that "The Life of Our Saviour," is the finest picture he had seen in eight years' motion picture experience and advertised it heavily.

BLACK CAT FEATURE

"Among Those Present," a Black Cat feature, is the most recent work of Richard C. Travers, Essanay star. Mr. Travers's current feature, "The Phantom Buccaneer," is reported having a big run.

KATHLEEN CLIFFORD,
New Balboa Star, Who Will Make Debut on Screen in "The Twisted Thread," a Serial by H. M. Horkheimer.

"MAX COMES ACROSS" TITLE OF FIRST LINDER FILM

Essanay to Announce Release Date Shortly—Other News

Essanay announces that "Max Comes Across" will be the title of the first American Max Linder comedy.

Only a few scenes remain to be "shot" to complete the filming process. The release date should be announced within a very short time.

"Max Comes Across" will be released through the Kleine-Edison-Selig-Essanay service, as will the eleven other comedies which the fun-maker has contracted with George K. Spoor to produce for Essanay.

"Little Shoes," Henry B. Walthall's latest feature, was released through the Kleine-Selig-Essanay service Jan. 15. Two other features are announced for release by Essanay within the next few weeks. These are "Skinner's Dress Suit," an adaptation from Henry Irving Dodge's story in the *Saturday Evening Post*, with Bryant Washburn in the leading role, coming on Feb. 5, and "The Truffers," presenting Neil Craig in the picturization of the *Cosmopolitan Magazine* story of that title by Samuel Merwin, released March 5.

TRIANGLE FEATURES

Wilfred Lucas, Thelma Salter and Frank Keenan are the stars of the Triangle feature releases for Feb. 4. Lucas, it is said, has a vehicle designed to test his versatility to the full in the Fine Arts picturization of John Hay's Pike County Ballads, entitled "Jim Bludso," which is directed by Lucas and Tod Browning.

GOSSIP OF FILM FOLK FROM FAR AND NEAR

MARY V. MCALISTER, the little girl of seven years, who has made quite a success in Essanay pictures, will shortly be seen in "The Little Missionary," a Black Cat feature. She has just completed her part in "Little Shoes," the next Henry B. Walthall feature.

FRED R. STANTON, who plays "The Great Master" in the big Metro serial, "The Great Secret," in which Francis X. Bushman and Beverly Bayne are the stars, is generally recognized as one of the foremost sporting authorities in America.

WILLIAM RUSSELL, famous for his vigorous, red-blood American Mutual productions, has practically completed his newest offering—"My Fighting Gentleman."

WILLIAM N. SELIG has handed to Director Al Green the scenario for "Little Lost Sister" which will be filmed as a Selig Red Seal play.

FINISHING touches are being put on "The Neglected Wife," the Helen Mable Urner serial, from Balboa, featuring Ruth Roland and Roland Bottomley. Balboa is making more Little Mary Sunshine productions under the direction of Henry King; while Jackie Saunders is appearing in a series of five-reelers.

INSPIRED by the remarkable success and foresight of the French Government in preserving for posterity films of historical importance, H. A. Sherman, president of the Sherman-Elliott Company, has offered to Secretary of War Baker, a print of Winston Churchill's "The Crisis," to be preserved in the vaults of the War Department at Washington.

MAY ALLISON is very pleased with the part she will play in the forthcoming feature by Haddon Chambers, in which she will co-star with Harold Lockwood under the direction of Oscar Apfel.

DIANA HUNEKER, sister of James Huneker, noted critic, author and musician, has joined the scenario department of Goldwyn Pictures, where she works in association with Margaret Mayo and Edith S. Ellis.

SCENARIO RIGHTS to "Orpheus," a story by Samuel Hopkins Adams, recently published in *Collier's Weekly*, have been purchased by the Triangle-Fine Arts studio for picturization under the direction of Wilfred Lucas and Tod Browning. Lucas will play the star role.

DOROTHY DALTON is this week beginning a striking portrayal of "vampire" character in a new play written by John Lynch and prepared for the screen by J. G. Hawks. Miss Dalton was last seen in "The Weaker Sex," a Triangle-Ince-Kay Bee drama.

"JUSTICE," the Galsworthy prison reform play, closes in Albany this week, and the principal members of the cast will immediately return to New York for motion picture engagements. John Barrymore has already signed for a new film, and Wallis Clark, who plays the austere judge, will join the forces of the Gotham Company now making the Jimmy Dale series.

THE comedy versatility of Victor Moore has never been questioned, but there are one hundred and one little comedy eccentricities that he has locked up in his comedy nature, which have never been seen on the screen. Some of these he "pulls" in his latest single-reel comedy, "The Honeyless Honeymoon."

CHARLOTTE WALKER'S husband is Eugene Walter, the dramatist. When Miss Walker married she didn't change her name. She changed only one letter.

TO MEET IN CLEVELAND

CLEVELAND, O. (*Special*).—This city is to be the scene of a large assemblage of motion picture people in February, if tentative plans voiced at the recent Screen Club meeting are carried out.

The proposal for a convention and exposition comes from the headquarters of the Northeastern Ohio branch of the Motion Picture Exhibitors' League of America. Asked to work in conjunction with this organization, the Screen Club immediately voted to have a committee from each institution draw up the plans for the convention.

It is planned to have it take on larger proportions than anything Cleveland has seen in the way of motion picture progress.

The executive committee of the Cleveland Screen Club elected M. A. Maloney to the office of corresponding secretary to fill a vacancy caused by the resignation of George H. Oldfield.

The following men were elected to membership in the Screen Club.

F. C. Backus, Canton, O.; P. L. Tanner, Exchange Service Co., and J. Goldberg, Unity Film Co.

LIKE "PRINCESS OF PATCHES"

The trimming of "The Princess of Patches," the Mark Swan drama filmed as a Selig Red Seal play, has been completed in Chicago. Those who have been permitted advance showings of the film pronounce the production excellent in every detail. Many of the scenes were filmed in Mississippi, where Director Al. Green escorted a large company of players. "The Princess of Patches" will be released through K. E. S. E. service.

"FATTY" ARBUCKLE ENGAGED BY PARAMOUNT

Two-Reel Comedies Will Be Released Irrespective of Program

"Fatty" Arbuckle, "the funniest fat man on the screen," who has long since abandoned the first name, Roscoe, with which he was endowed by his parents, has entered into a contract with the Paramount Pictures Corporation, by the terms of which he will begin the production of two-reel comedies on or about March 1. These pictures will be distributed by Paramount.

The Arbuckle comedies will be released to all exhibitors, the same as all other short-reel subjects handled at the present time by Paramount Pictures Corporation, without being influenced by the feature branch of the program.

APPROVES CHILDREN'S FILMS

"I believe irrevocably in children's pictures," states E. W. Hammons, vice-president and general manager of the Educational Films Corporation of America, "because I think the wave of sex plays that hit the country recently have caused a swing-back of the popular taste to clean and simple stories. When you take into consideration the all-important fact that the big percentage of the picture audiences are women and that the mind of woman is essentially clean, you can see why the reaction has set in."

SOME NOTABLE SCREEN STARS

(c) *Evans, L. A.*
CONSTANCE TALMADGE.
(Triangle-Fine Arts.)

Celebrity, N. Y.
BILLIE BILLINGS.
(Vitagraph.)

White, N. Y.
ALMA HANLON.
(Apollo-Art Drama.)

THE EXHIBITORS' ANGLE

Vitalized News and Views of Especial Interest to Motion Picture Showmen

Concerning Mirror Reviews

HERE is the sort of a letter we like to get, not because it is a "boost" but because it was intended for a criticism. It happens to be one, however, which we can answer in all sincerity—a brickbat which can be turned into a bouquet. The letter is reproduced *verbatim:*

OFFICE OF
E. H. HULSEY,
GENERAL MANAGER.
QUEEN THEATERS, DALLAS; HOUSTON, GALVESTON; OLD MILL THEATER, DALLAS; ZOE THEATER, HOUSTON; HIPPODROME THEATER, WACO.
FROM OLD MILL THEATER,
DALLAS, TEX.
Jan. 5, 1917.

DRAMATIC MIRROR,
New York City, N. Y.
Gentlemen:

When you give favorable reports on pictures like "Less Than the Dust," with Mary Pickford, and "The Foolish Virgin," with Clara Kimball Young, how do you expect exhibitors to ever believe anything you say about moving pictures? Of course, if you are publishing your magazine exclusively in the interests of manufacturers who carry advertising with you, which, by the way, is quite a natural thing to do, I presume you necessarily have to report favorably or lose the advertising.

This letter is written, not because the writer thinks both the above pictures were rotten, if you will pardon the use of the word, but on the verdict of the public to whom we showed these pictures.

Yours very truly,
(Signed) E. H. HULSEY,
General Manager.

Exhibitors everywhere have learned to depend on MIRROR reviews just because they are dependable. But it should be apparent that a picture must be reviewed in the light of its general appeal and not from the *specialized* viewpoint of any one city or section. That is a matter the exhibitor must himself decide after learning the general character of the picture and being told that it measures up to certain prevailing standards. Both of the pictures mentioned in Mr. Hulsey's letter do so measure up. In each review THE MIRROR'S reviewer called attention to certain faults—the crowding of a lengthy story into six reels in the case of "The Foolish Virgin," and the fact that "the incidents screened nimbly jump over long spaces of time."

In the review of "Less than the Dust" it was indicated that there was too much detail at times and that the first half of the picture was dramatically far superior to the latter portion. This was constructive criticism in each instance.

But the fact remains that both these pictures have been successful. Here are some reports which speak for themselves:

A. H. Blank, controlling "The Foolish Virgin" and "War Brides" in Iowa, Nebraska, North and South Dakota, Kansas, etc., declared that the former opened at Des Moines to a rushing business. Harry I. Garson of the Broadway Strand Theater, Detroit, reported: "It is extremely gratifying to know that 'The Foolish Virgin' is doing even better than 'The Common Law.' So far this picture has been cleaning up in Detroit where it has been showing at the Broadway Strand."

The Lewis J. Selznick Company reports that the public has generally liked "The Foolish Virgin," and that it has been "cleaning up." They suggested that a possible reason for some audiences regarding it with less favor than might be was that it is not a society picture. They state that in "The Price She Paid," the next Clara Kimball Young feature, the actress will have a chance to wear fine clothing again.

As to "Less Than the Dust," the following letter from Joe C. Fox, of the Holland Theater, Wichita, Kan., is a very fair example of many similar reports:

"I have just closed the Pickford picture, 'Less than the Dust' and can truthfully say that we ran by far more in the few days than we ever did before in a week. We packed house at every performance and had people standing in line for hours waiting to get in.

"It was not only a money getter for me but pleased my patrons. Any exhibitor who will book this picture and *handle it in the proper manner* can clean up with it."

From Youngstown, Ohio, J. W. Trunk, of the Home Theater, came this wire: "Mary Pickford in 'Less than the Dust' played capacity houses all performances Sunday. Everybody pleased."

From Parkway Theater, Baltimore, Md.: "Broke all records week November 6 with 'Less than the Dust.' Could not accommodate crowds."

Concerning the suggestion in Mr. Hulsey's letter that THE MIRROR is publishing exclusively in the interests of manufacturers, while the imputation is hardly worthy of serious consideration, we may refer the writer to the other criticisms of, for example, "The Foolish Virgin." Some reviewers may have been more critical than others, but in each case, virtually, there was a praise for the picture. In a number of instances these reviews were printed in papers wherein the Selznick people do not advertise. The trade journals were favorably inclined. The *World* said: "'The Foolish Virgin' is a good picture carefully staged." The *News* said that: "Wise exhibitors will book 'The Foolish Virgin.' *The Trade Review* said: "'The Foolish Virgin' should prove a sterling attraction."

The thing sums up to this: A reviewer must, after he has squared the picture by certain standards, put himself in the place of the average spectator and decide just how the film will be received. THE MIRROR does not roast pictures. It finds but one variety of films that deserve purely condemnatory criticism—those which are immoral. It believes in and practises constructive criticism.

The successful exhibitor is a close student of his audiences. He must be so to succeed. It is almost needless to repeat that all pictures will not suit all classes of patrons. Mr. Hulsey is evidently a student of his patronage. Just why he erred in these two instances he can perhaps best answer himself. But showmanship is the secret of all successful exhibition. This applies to the dramatic and film fields equally. The MIRROR exercises its chief function for the exhibitor of pictures by the fact that it combines a knowledge of both braches. There is, after all, little difference in the methods of showmanship and the relationship between both forms is close—so close that study of the experiences of one is always helpful to the other.

But we like these letters. They are welcome and we thank Mr. Hulsey for his interest. We wish he—and every exhibitor—would write more letters, because THE MIRROR wishes to know just how near it is coming to giving the showmen actual service. We could print other letters—commendatory ones—by the dozen, but we prefer to publish those which give us something to talk about. Which doesn't mean, however, that we do not like to receive praise—it serves to balance the other thing.

As to State Rights

THERE has long since ceased to be a doubt that the State rights method of picture marketing is destined to assume an important place in the film industry's future activities. Indeed it has already made a marked advance. But it is hardly probable that it will sound the death knell of the program—at least for a good time to come. It will result—and has already done so—in a better class of program releases.

Numerous important producers have taken up the State rights plan. One of the latest firms is the New York Motion Picture Corporation, and announcements are being made of Thos. H. Ince features. Wm. L. Sherrill has worked the method successfully with the productions of the Frohman Amusement Co. Harry Sherman has done the same with several important features. And there are many others.

Four or five months ago, L. I. Hiller, of Hiller and Wilk, discussed the question and a few of his remarks are of interest sufficient to warrant recalling:

"What is the producer going to do with a production that, owing to a startling theme, or some other cause, does not belong in his conservative program? Perhaps it is a very strong picture, but not the style that an exhibitor expected when he contracted for this service. There is danger of offending good customers, of damaging a reputation for consistency which he deems valuable, and the picture is either changed until it becomes harmless, relegated to the shelf for future consideration, or sent out without the indorsement of a trade-mark.

"Here is where the State rights buyer enters. To him there is only one thing that matters. Is it an extraordinary picture? And by extraordinary he means is it a picture unlike the conventional program release. Will it make people think and talk and will it justify exceptional advertising? Length does not matter at all. It may be three reels, or it may be ten. The quality of being different is what counts.

"Expense is also a factor and at the disposal of the artistic producer the State rights buyer puts any amount of money that is necessary."

Instead, however, of suggesting the doom of the program it is apparent that State righting will mean better programs. It will result in a process of eliminating the unsuitable program productions. There is no reason why both methods may not be successful within their limitations.

MOTHERS' CONGRESS SELECTS FILMS FOR CHILDREN

Numerous Mutuals on List of Chicago Committee

A list of selected films suitable for children's programs in the motion picture theaters has been compiled by the Better Films Committee of the Illinois Congress of Mothers and Parent-Teachers' Associations, of which Mrs. Michael is chairman.

In making up this list Mrs. Michael has not been satisfied with taking the word of the producers for their releases, nor the suggestions offered by the National Board of Review, nor the criticisms of the newspaper critics. No film has been placed on this list which has not been seen by some one or more of the women who form this Better Films Committee, and carries with it their personal indorsement that it is in every respect suitable for children. The word "children" in this case does not mean only the little ones under twelve years of age, but also the adolescent child of from twelve to eighteen years.

"I am sure this will be good news to the exhibitor who is interested in special programs for children and those who are contemplating starting such entertainments," said Mrs. Michael. "Here is a list already prepared and waiting for them—and they can be sure that there will be no complaints from the mothers that they are not showing the right kind of subjects."

It is a very severe test to which the pictures are subjected before they are considered worthy of being included in these recommendations, for the women who are passing judgment on the films are themselves mothers or are representative women who have been working along this line for some time. The names and addresses of the producers are given, so the exhibitor may know just where to obtain the films desired.

The productions of the Mutual Film Corporation occupy a conspicuous place in the first bulletin issued. Among the pictures which have been approved by these most exacting critics are "Rumpelstiltskin," "Robin Hood," "Faithful Shep," "Helen's Babies," "Doll House Mystery," "Little Life Guard, "Pirates Bold," "Rivals," "Runaways," "Little Dick's First Case," "Her Filmland Hero," "His Majesty the King," "Burglar's Picnic, "Reel Life," and "Jack and the Bean Stalk."

The plan of this Better Films Committee is to send out this bulletin to all the motion picture theater managers who are interested in this work. This will tell them where they can secure the right kind of pictures and guide them in planning their program.

A RIALTO INNOVATION

The music stands in the orchestra pit at The Rialto have been equipped with a new type of lamp which illumines the music without casting light in any other direction. The pictures on the screen and the fine color effects in the scenic panels of the colonnade may now be seen at their full value by all spectators, including those in the few seats formerly touched at times by distracting beams of light from the music racks.

BROOKLYN SHOWMEN PREPARING FOR BIG AFFAIR

Carnival and Ball Promises to Be One of Largest Ever Held

The carnival and ball to be held under the auspices of the Associated Motion Picture Exhibitors of Brooklyn and Long Island on Feb. 21, at Stauch's Palace, Coney Island, promises to be the biggest affair ever given by the motion picture showmen of Greater New York. All branches of the industry will be represented, and a big public attendance is expected, to make the enjoyable gathering of patrons, exhibitors, manufacturers and photoplayers, one of the largest ever collected under one roof.

The Brooklyn organization is to-day the largest local of the National League, comprising 110 theater owners in Brooklyn and Long Island. It has in addition enlisted the active support of 190 more exhibitors who are not as yet members of the league, but who have given enthusiastic co-operation to make the carnival and ball the Brooklyn affair of the season. The proceeds of the entertainment will be used in a fund to fight the pending Sunday closing law, also the proposed film tax legislation. One of the meritorious features decided on by the entertainment committee is the fact that an advertising program will *not* be issued.

FINED FOR INTERFERING

A woman and two men, Agnes Bohan, John Killeen and Thomas Stokes, were arrested for disorderly conduct following an attempt to stop the presentation of the picture entitled "Whom the Gods Destroy" in two Harlem theaters one evening last week. The prisoners were accused by the managers of the houses with making stump speeches as the picture was being projected. In the station house the trio continued ranting against the picture, which was produced by the Vitagraph Company and is based on the recent Irish Rebellion. The men were fined $5 each.

ANOTHER FILM HOUSE

Messmore Kendall, operating under the name of the Moredall Realty Company, has secured a long term lease of the Broadway block between Fiftieth and Fifty-first streets, the property extending far down the side streets, on which he will erect a building containing two theaters and a large office section. One of these theaters will, it is claimed, be the largest motion picture house in New York City, having a seating capacity of 3,800.

The Broadway front will be improved by a tall office building, with entrances to each of the theaters and with stores on the ground floor. Thomas W. Lamb has prepared plans for the building, which will cost in the neighborhood of $1,000,000. Construction will begin at once.

PARAMOUNT THEATER NEWS

B. N. Williams, manager of the Dreamland Theater, Bolivar, N. Y., is running Paramount Pictures six days a week and using not only the Paramount features but Pictographs, Burton Holmes Travels, Bray Cartoons, and South American Travel Pictures.

Maurice and Earnest, of Dundee, N. Y., have signed three contracts, one each for Paramount Pictures, Burton Holmes Travel Pictures and Bray Cartoons.

In the recent change of management at the Faville Theater, Dolgeville, N. Y., at was decided to retain the Paramount Program as the leading attraction. Mr. Hayward is the new manager.

THEATER CHANGES

Walter S. Merrill took possession of the Stevens Opera House of Boonville, Miss., on Jan. 1, changing the name of the theater to the Lyric and, although not making any radical change from its former policy, has inaugurated a publicity and advertising campaign for the theater in which he will run Paramount Pictures exclusively.

Harold Kelly has assumed the managerial duties of the Paramount Theater at Independence, Ia., formerly owned by E. C. Klatt. Paramount Pictures will be run in the house which will bear the name of the Allerton Theater.

"PATRIA" AT KEITH HOUSES

"Patria," the International's photoplay serial of society and preparedness, had its first New York showing in the entire B. F. Keith circuit of theaters in Greater New York last Monday, Jan. 15.

Arrangements were consummated between L. F. Albee and A. Paul Keith, of the Keith circuit, and executives of the International.

FEATURE FILMS OF THE WEEK IN REVIEW

"GOD'S CRUCIBLE"

Five-Part Photoplay Written and Directed by Lynn Reynolds, Photographed in the Grand Canyon of Arizona; Featuring George Hernandez, Myrtle Gonzales and Val Paul and Produced by Bluebird for Release Jan. 22.

Lorenzo Todd.....George Hernandez
Warren Todd.....Val Paul
Dudley Phillips.....Frederick Montague
Virginia Phillips.....Myrtle Gonzales
Uncle Jack.....Jack Curtis
Wilkins.....Edward J. Brady
Bobby.....Francis Lee
Ira Todd.....Harvey Griffith

There are a number of things that make the picture "God's Crucible" distinctive, not the least of which is the acting of George Hernandez. As the grouchy old millionaire who is made over in the crucible of the Grand Canyon, taught to regard the works of God with awe and whose humanity is restored by the great outdoors, Mr. Hernandez gives a thoroughly enjoyable performance. He is ably supported by Miss Gonzales and Val Paul, with a good cast.

Another feature of the picture is the unusualness of the story; it is clean, unhackneyed, is minus a sex problem and unmarred save by a deathbed scene, which, happily is cut short. It is merely the tale of how a man is transformed by the "renewing of his mind." It gives a parallel case, to some extent, in the experience of his son, who finds his usefulness in the wilds and finally attains all he desires in that way. There is comedy, good nature and bad, and a wholesome tone throughout.

The scenes in the Grand Canyon are extremely beautiful. Exhibitors will make no error in booking this picture if their patrons are inclined to like cheerful and wholesome pictures. The scenic features and Hernandez' acting should both be given prominence in advertising.

A. H. S.

"BETTY TO THE RESCUE"

Five-Part Comedy by Beatrice DeMille and Leighton Ormun. Featuring Fannie Ward. Produced by Lasky Under the Direction of Frank Reicher. Released by Paramount.

Betty Sherwin.....Fannie Ward
John Kenwood.....Jack Dean
Constance Kenwood.....Lillian Leighton
Henry Sherwin.....James Neill
James Fleming.....Charles West
Big Jim.....Ted Duncan

The diversified scenes in "Betty to the Rescue" give Fannie Ward a chance to romp over orange groves, splash through mud and burrow under mines with equal delight and spontaneity. It is not quite clear, in spite of the title, as to just how Betty comes to the rescue for she seems to be helped out of trouble far more often than she helps others. However, her difficulties were evidently not intended to be taken too seriously, for whenever the story shows symptoms of developing a definite plot, it is switched into a situation which allows the little heroine to captivate by her characteristic nonsense. A piquant contrast is drawn between the tiny heiress of a gold mine and her absent-minded, Van-Dyked, but devoted guardian. She has her dreams of wealth swept away three times by pessimistic persons who refuse to believe in her gold mine but a fortunate accident proves its worth and she ends her adventures happily in the arms of her academic lover.

Fannie Ward is thoroughly herself in the role of the little heiress who refuses to be discouraged by frozen orange crops or worthless mines. Jack Dean makes a natural and lovable hero in spite of his Van Dyke beard which for the first few scenes cast on him the suspicion of being the villain of the piece. The scenes around a genuine California orange grove and the delightful 'dobe houses are most effective.

The development of this scenario and especially the leaders are not up to the usual literary standard of the Lasky Company. However, the minor defects of the play will not annoy the admirers of Fannie Ward who will be delighted to see her in a characteristic and frolicsome mood.

A. G. S.

"THE HAPPINESS OF THREE WOMEN"

Five-Part Drama by Albert Terhune Featuring House Peters. Produced by the Oliver Morosco Photoplay Co., Under the Direction of William D. Taylor.

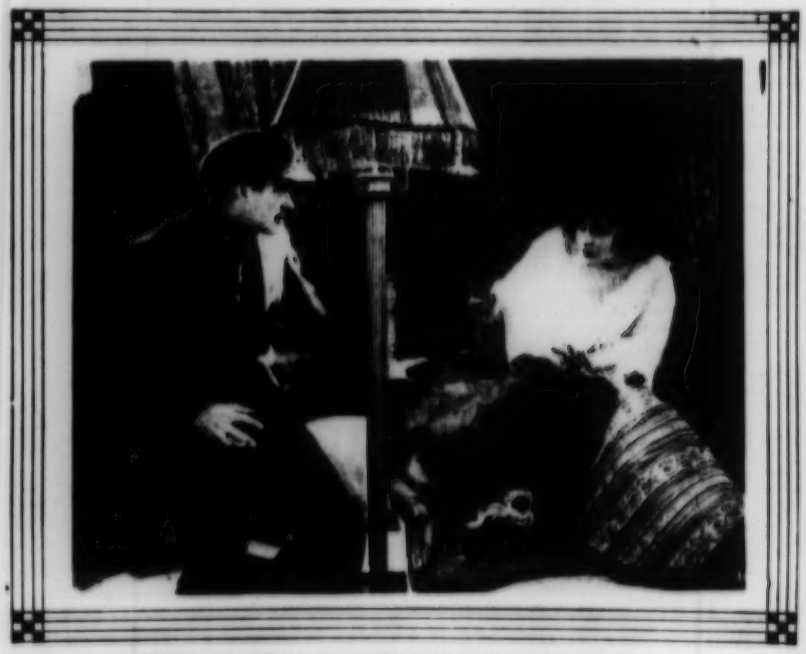
Billy Craig.....House Peters
Constance Barr.....Myrtle Stedman
Mark Barr.....L. W. Steers
Myrtle Gale.....Daisy Robinson
Judas Fletcher.....Wm. Hutchason
Mary Fletcher.....Lucille Ward
Monck.....Milton Brown

In this half-serious, half-amusing and wholly entertaining drama we find a handsome hero in the delicate predicament of having the happiness of three women depend on his testimony. It is an ingenious arrangement of a plot which serves to demonstrate how completely our lives are interwoven with our neighbors, and how our most casual act may affect the destiny of the family next door. The story deals with the complications caused by the attractive wife of a jealous husband who joy-rides not wisely but too well with a young lawyer who is engaged to a society bud in her set. In the course of this innocent but suspicious escapade, they come face to face with a neighbor, the cashier of the town bank who is accused the next morning of robbing the safe at midnight, the very hour when the belated couple encountered him. The young lawyer is the only person who can prove an alibi for the cashier; in doing this he will compromise the married woman and break his fiancee's heart but in remaining silent he will send an innocent man to prison regardless of the pleas of his wife who is the third woman of the feminine trio. He extricates himself from this dilemma through a clever piece of detective work and happiness is restored to all three women alike.

House Peters makes a resolute and convincing hero, quite equal to the emergency which his awkward situation presents. The three women were admirably cast for their respective roles of motherly matron (Lucille Ward) frivolous young wife (Myrtle Stedman) and sweet little society girl (Daisy Robinson). The piece was adequately staged with a number of particularly effective scenes in the midnight joy-ride.

It is unfortunate that an author with skill enough to write a scenario of this type should permit it to appear under such a clumsy and meaningless title. Surely it would be possible to find another which would do justice to its really unusual and ingenious plot.

A. G. S.



ETHEL CLAYTON IN "THE BONDAGE OF FEAR."
A World Picture.

"PANTHEA"

Five-Part Drama, by Monckton Hoffe, Featuring Norma Talmadge. Produced by Selznick, Under the Direction of Allan Dwan.

Panthea Romoff.....Norma Talmadge
Baron de Dunaitor.....Roger Lytton
Prefect of Police.....George Fawcett
Gerard Mordaunt.....Earle Fox
Secret Agent.....Murdock McQuarrie
Lieutenant of Police.....Count E. von Strohheim
Ivan Romoff.....Norbert Wicki
Sir Henry Mordaunt (Gerard's father).....William Abbington
Gerard's mother.....Winifred Harris
His sister.....Elaine Percy
Percival (his brother).....Stafford Windsor
Pablo Centeno.....Dick Rosson
Dr. Von Reichstadt.....Frank Currier

"Panthea" is an intense and sombre drama which is reminiscent of the Sardou regime and which has touches suggesting "La Tosca." It is the life-story of two musicians shown against a black and sinister background of Russian intrigue. Panthea is a brilliant young Russian pianiste who marries an English composer. Her husband is losing his sanity because he has failed to produce an opera he has written and the sight of his sufferings forces Panthea to sacrifice herself to an elderly Baron on condition that the opera be produced. When her husband learns of the cost at which his success has been gained, he is at first revolted but with understanding comes forgiveness and he follows his wife to Siberia, where we leave them as exiles with a faint gleam of hope of their rescue.

Norma Talmadge has been so successfully identified with lighter and more girlish roles that even her admirers had hardly believed her capable of the tragic force she puts into the lovely and tortured figure of Panthea. She resists the temptation to overact and puts real pathos into scenes which would have been impossibly melodramatic if played without perfect sincerity. Earle Fox makes the character of the young composer a lovable if erratic genius, and there are excellent bits of acting by the other members of the cast especially by the types selected for old musicians. The tragic tone of the drama is sustained by details in its development such as the introduction of the gentle old conductor who has lost his mind and insists on directing an orchestra of toy figures. The staging is excellent in some scenes and not so good in others; it would be so much better, for instance, to let the audience imagine the shipwreck than to fake it so obviously.

Although this is not the sort of thing that boarding-school principals should take their little charges to see, there is nothing that is really objectionable in its development; this is due largely to the careful work of the two leading characters, for it might easily have gone past the danger mark with less artistic actors. Exhibitors may regard it as a tense drama of human passions which presents Norma Talmadge in an unusual and illuminating role.

A. G. S.

"THE BONDAGE OF FEAR"

Five-Part Drama by Rosalind Ivan featuring Ethel Clayton. Produced by Peerless under the direction of Travers Vail. Released by World.

Vesta Wheatley.....Ethel Clayton
Dr. Jason Wheatley.....Edward Kimball
Dick Mortimer.....John Bowers
John Randolph.....Rockliffe Fellowes
Skinny.....Arthur Ashley
Mandy Lee.....Francis Miller
Rastus.....William Nash
Jim, Skinny's pal.....George Morgan
Maisie.....Elsa Bambrick

Another drama of a young wife who struggles with an annoying (though perfectly innocent) past. Although the story is well put together as regards details and general construction, it suffers somewhat from a lack of original situations and needs added effort on the part of the excellent cast to keep it up to the mark. There are incidents dealing with the frivolous young bride, the erstwhile lover who returns with villianous intent, the burglar who shoots the lover and then blackmails the heroine and the final solution through the method of having the wife shoot the burglar and thus silence his threats forever. All these details are kept from the husband who only knows that there is something wrong with his bride, but she spares him a confession at the end of the story on the principle that what he doesn't know, won't hurt him. The suspense is well sustained up to the murder scene, but then the action shows a tendency to slump and the ending is vaguely unsatisfactory.

Ethel Clayton as the young wife was equally effective in her frivolous scenes as the care-free butterfly and in the more tragic situations after disaster has overtaken her. Rockliffe Fellowes made a handsome and devoted husband, while Jack Bowers is a sulky and vindictive villain. The piece is very effectively staged and gives picturesque scenes around an old Virginia plantation and in a Summer home in the mountains.

If a drama of this sort is well acted and staged, its lack of originality is not as serious a defect as might be supposed, for there is a large class of film patrons who prefer their thrills presented through familiar and stereotyped situations. The excellent cast and especially the name of Ethel Clayton will go far toward redeeming a somewhat commonplace story.

A. G. S.

"THE IMAGE MAKER"

Five-Part Drama Featuring Valkyrien, Written by Emmett Mixx and Produced by Thanhouser Under the Direction of Eugene Moore, Released by Pathe as a Gold Rooster Feature Jan. 21.

Marian Bell.....Valkyrien
John Arden.....Harris Gordon
Mazon.....Arthur Bauer
Mrs. Bell.....Inda Palmer
The Pharaoh.....Morgan Jones

"The Image Maker" will satisfy that multitude which likes Romance—spelt with a capital R—in motion pictures. One sees deathless love and through this emotion that some people experience for one another are accomplished deeds bordering on the impossible. The heroine of this film is a young actress-sculptress who meets a wealthy young man and with alarming rapidity falls in love with him, and he with her, just as the pottery maker and Prince of Tsa did in the year B. C. 2040, which is shown in an accompanying tale of ancient times that corresponds with the modern one. In the present day story the two have a premonition that they are the ancient couple reincarnated and by coincidence they meet and plight their troth at the tomb of the Prince in Egypt 5,000 years after, having passed over an exceedingly uneven course of love, full of disappointment and dangers.

"Love is deathless. To love all things are possible" says the last title in the picture and it goes on to prove the assertion during the first reel by showing the young lady remembering back some 5,000 years and recalling where she had met the gentleman before. Notwithstanding this remarkable memory work the author, Emmett Mixx, has written a very pleasing story. There are thrilling adventures frequently enough in both narratives to satisfy even the most blasé and the happily ended love affair will be liked.

The parallel stories are capably interwoven and the action in both is well directed, and rapid. The constant cutting in of the corresponding tales does not arrest the action or interfere with the continuity of either. The Egyptian scenes are impressive and the modern settings are adequate.

Valkyrien plays both the young sculptress-actress and the Oriental girl with ability and she is pleasing to look upon. Harris Gordon makes a convincing Prince of Tsa and modern lover. The rest of the cast which includes, Arthur Bauer, Inda Palmer and Morgan Jones, show to good advantage.

This is the kind of a picture the crowd likes and an exhibitor will make no mistake in booking it.

F. T.

"INFIDELITY"

Five-Reel Drama Featuring Anna Q. Nilsson and Eugene Strong, Produced by Erbograph, Under the Direction of Ashley Miller and Released by Art Dramas Jan. 11.

Elaine Bernard.....Anna Q. Nilsson
Ford Mailliard.....Eugene Strong
Dorothy Stafford.....Miriam Nesbitt
Clifford Wayne.....Warren Cook
Ali Delma.....Fred K. Jones
Mrs. Mailliard.....Elizabeth Spencer
John Griswold.....Arthur Morrison

In this picture it is not the story itself but the way in which it is directed, acted and developed through a well constructed scenario that makes it thoroughly entertaining. One is far more concerned with watching its progress scene by scene than realizing that it is another of a large and familiar class. It may be obvious and have a trite climax but the interest is held throughout notwithstanding, and there are numerous novel twists.

One of the most valuable assets of the film is the careful attention that is paid to detail in the direction by Ashley Miller. It is a pleasing total of fine points added together, and the actors are capably handled. Also the action moves with the correct speed gathering momentum as it goes along.

The two featured members of the cast, Anna Q. Nilsson and Eugene Strong, and their support, have used intelligence in playing their roles and in each instance give a fine performance. Irrespective of looking very pretty in the numberless gowns which she wears during the film, Miss Nilsson portrays with marked ability the girl who reunites her father and mother after a long separation. Eugene Strong as her successful suitor is consistent. Fred K. Jones is convincing as the Anglicised Hindoo art student who hypnotizes the girl artist and wills her to meet him in a studio, from which delicate situation she is rescued after a well staged fight.

Warren Cook plays the role of the artist-father well. The balance of the cast which includes Elizabeth Spencer, Arthur Morrison and Miriam Nesbitt do their share toward the general high tone of the acting.

In booking "Infidelity" an exhibitor would supply his patrons with an hour and a quarter of genuine entertainment.

F. T.

"HER RIGHT TO LIVE"

Five-Part Drama by Paul West, Featuring Antonio Moreno and Peggy Hyland. Produced by Vitagraph Under the Direction of Paul Scardon. Released Jan. 22, by V. L. S. E.

Polly Bigxs.....Peggy Hyland
Mrs. Bigxs.....Mrs. Costello
Jimmy Bigxs.....Bobby Connelly
Janet Bigxs.....Helen Connelly
Alice Bigxs.....Mildred Platt
John Ozmore.....Antonio Moreno
Daniel Headley.....John Robertson
Hawkins.....Jack Ellis
Mrs. Headley.....Eulalie Jensen

"Her Right To Live" tells the story of a young orphan girl who is a little mother to a family of brothers and sisters. The action has one dramatic idea which has not been given the skillful introduction it deserves. The details leading up to the main situation are rather tedious at times. The plot follows the life story of the girl who is adopted by a wealthy and cruel uncle. To escape his unkind treatment, she runs away from his house and seeks refuge (just at midnight) in the bungalow of a young artist. That night a murder is committed which involves the artist who cannot establish an alibi for fear of compromising the young girl; however she rushes to the rescue in a court-room scene and saves the situation for all concerned.

By far the best work in the cast was done by Antonio Moreno as the young artist. He made a resolute and convincing figure in his efforts to save the young girl from scandal. Peggy Hyland as the orphan girl, looked charming, as usual, but failed to make the role as realistic as might have been desired. The small but extremely effective person of Bobbie Connelly, aged six, who, as the man of the family, tries his best to protect his sister against the dangers that beset her path, lent a refreshing touch.

There is much good material in this film which seems to be partly obscured by irrelevant details. Peggy Hyland and Antonio Moreno should be exploited in advertising the picture.

A. G. S.

"THE CRAB"

Five-Part Drama by C. Gardner Sullivan Featuring Frank Keenan. Produced by Triangle Kay-Bee Under the Direction of Walter Edwards.

Ivy Marten.....Thelma Salter
Foster Borrum.....Frank Keenan
"Warts" Warner.....Ernest Butterworth
Mrs. Borrum.....Gertrude Claire
Jim Owens.....J. P. Lockney
"Doc" Wingate.....Thomas Guise

The theme of "The Crab" suggests "Silas Marner" in that it traces the redemption of a broken and embittered old man through the influence of a child who unexpectedly comes into his life. It is a touching and wistful little story which shows sympathetic insight into the workings of a lonely child's mind. The old man, whom the villagers have named "The Crab" has adopted the little girl out of spite and has taken her to his home in the "house where nobody ever laughs." A wild tale of cruelty to the child, spread by an urchin who plays with her, brings the old man into court but when the little girl is placed on the witness stand and asked if her guardian is kind to her, she surprises the court and most of all her guardian by a glowing story of the games he plays with her and the endearments he lavishes on her—all purely imaginative visions of her loyal little heart. Needless to say her devotion wins the case for her guardian and makes him all her fancy has pictured him—and the Crab is crabbed no longer.

Frank Keenan as the grim and bitter old man gave another of his realistic character studies in tracing the gradual softening of the "Crab's" disposition under the loyalty and devotion of the child. Thelma Salter as the little girl was pretty and winning but somewhat waxen in her acting. The staging of the gossiping little village and the interior scenes of the gloomy, old-fashioned house were particularly well done.

There seems to be a general vogue for films that feature children if the increasing number of child stars is any indication. This picture is among the best of its type for it succeeds in giving us a truly pathetic picture of lonely childhood without the touches of bathos that are often so fatally used. Frank Keenan's name should be used freely in the exploitation of this film.

A. G. S.

"BITTER TRUTH"

Five-Part Drama Featuring Virginia Pearson, written by Mary Murillo, Directed by Kenean Buel and produced and Released by Fox.

Anne.....Virginia Pearson
Graves.....Jack Hopkins
Judge Marcus.....William H. Tooker
Martha Marcus.....Alice May
The "Parson".....Sidney D'Albrook

"Bitter Truth" is a comedy-drama of the old-fashioned type, in which revenge, love, political intrigue, knavery of various sorts, vie with "lighter moments" in the shape of characteristic comedy relief furnished by typical denizens of the submerged tenth, Irish and Negro servants, etc.

Virginia Pearson, until she acquires the airs and attire of a vampire, acts quite naturally the role of the abused young girl of the slums who is involved in a robbery, tries to save a thief who befriends her and is sent to prison as his accomplice.

(*Continued on page* 30)

The Stone Wall

Paramount Pictures is the stone wall of the film industry.

It is the *foundation* upon which the big, successful exhibitors have built.

The Paramount system is based upon the *security* first of the exhibitor and then of the producer.

No other plan can endure permanently.

Look back over the film business of the past few years.

Great organizations, built upon less secure foundations, have crumbled and passed into obscurity. This process of temporary rise and permanent decline has continued.

The complete *unity* of organization of Paramount

FAMOUS PLAYERS :: LASKY
MOROSCO :: AND :: PALLAS

and their common purpose to *serve* the exhibitor fairly and efficiently, make

Paramount Pictures

not only the foremost photoplays in the world but a permanent guarantee to the *stability* of *your* business.

Build your business on a rock, not upon quicksand!

And—start *building* now!

Executive Offices
485 Fifth Avenue
New York, N. Y.

NATIONAL ASSOCIATION ACTIVITIES

SUNDAY CLOSING FIGHT GOES ON QUIETLY BUT EFFECTIVELY

New Slides Prepared for Exhibitors in Greater New York and Small Towns

So far as outward appearances go, the Sunday Closing campaign in the State is resting on its oars, but beneath the surface there was plenty of activity manifested in the planning of details and formulating the campaign of the committee.

There has been no deviation from the original plan of covering the issue both in the courts and the Legislature, and both will be handled with absolute efficiency.

It has developed that the Bender case was not on the calendar of the Court of Appeals for January, and this condition removed the necessity for precipitate action which had been felt previously. The legislative situation also cleared, in a measure, as the bills introduced at Albany are none of them seriously menacing. All but one are for an absolutely free Sunday for motion picture expositions, and the one exception provided for a "home rule" amendment, which would legalize the action a number of towns have already taken by passing local ordinances against Sunday motion picture shows, and would hardly affect the present situation, although it would not open up the towns now closed by local ordinance.

Two new slides were ordered to go out at once. One is for Greater New York and contains a statement from Mayor Mitchel, and the other is a general slide for the other towns of the State.

The New York slide bears a picture of Mayor Mitchel and contains the following statement:

"Mayor Mitchel says:

"'I am in favor of the Sunday exhibition of clean, instructive motion pictures, since Sunday is the one day when the great majority can enjoy relaxation and diversion.'

"(Signature) JOHN PURROY MITCHEL,
"Mayor.

"If you agree with him, sign the petition for a free Sunday."

The up-State slide is as follows:

"A free Sunday for the common man includes the open motion picture house. If the patrons want Sunday pictures and will say so, the Legislature will give it to them.

"Sign the petition at the box-office."

MOTION PICTURE ART LEAGUE PROJECTED AT MEETING CALLED BY D. W. GRIFFITH

Plans to Counteract Censorship Demands by Eliminating Objectionable Features in Films

If the plans outlined at a meeting of leading motion picture producers at the Knickerbocker Hotel last week mature as expected, the Motion Picture Art League will become an actuality.

The meeting was called by D. W. Griffith, the producer of "Intolerance" for the purpose of outlining plans for establishing a better understanding of censorship and to express the attitude of the men most vitally concerned in the business towards this effort to curtail their productions.

Mr Griffith outlined a new scheme which met with hearty approval and which resulted in the naming of a committee to form the new organization within the motion picture ranks of the country. The league when formed will it is believed establish standards by which future motion pictures are to be judged. The first of these standards will be the establishment of a rule by all the motion picture interests represented that from this time forward all nude figures will be barred from screen productions. No figure of the human form will be permitted to be shown that is not draped in some manner and which is not seen upon the screen without a valid art object in the development of the plot of the story concerned. Two other standards which will be adopted will establish rules by which all suggestions of obscenity or indecency will be effectually eliminated from the screen. From time to time the Art League will enlarge its standards and by its experience with all interests seek to make the pictures as wholesome and instructive as possible. It is the purpose of this new body to work in co-operation with the present National Board of Review and to aid this volunteer body in upholding its standards.

"In doing this," said Mr. Griffith, "we are taking a step in the right direction. The trouble with legalized censorship as we have found it is that the standards have not been carefully thought out and there is a lack of appreciation of what the producers and directors are seeking to convey. If we know just what we cannot do and are true to our own standards there will be less liability that anyone will overstep the bounds. I am willing to admit that now and then motion pictures have been produced which might be calculated to offend good taste. No person who has the welfare of this art at heart wants to do this. If we begin by getting up our own high standards and by force of our organization can be in a position to see that our ideas are adhered to we are making the right sort of progress. It will also put us in a better position to oppose state censorship, which experience has proved does not work to the good of the producer, the exhibitor or the public. Judging by the responses we will have the complete association of all the foremost people in the motion picture business. Once our standards are established we will co-operate with the National Board of Review and the various affiliated organizations of the picture industry. In case a producer brings out a subject that does not come up to the standards of the National Board of Review we will work with them and have our select committee go over the matter in detail. The entire thing will be finally adjusted by ourselves and when the product reaches the public the chances for further discussion will have been eliminated.

"The advantage of this lies in the fact that whatever eliminations are deemed necessary will be handled by experts who will not ruin the original subject and yet will see that it adheres to our highest standards. Once we determine upon this action our force will be the final decree and we will see that these standards are upheld."

Another step taken at the meeting last week was to have a special committee of the producing motion picture managers to work with other organizations and center the fight on impending legislation that is sure to be up in the next few months before the legislatures of several States throughout the country seeking to establish State Boards of Censorship. The men will be solidly opposed to all State and Federal censorship and their action of last week, it is believed goes a long way toward determining that they intend to handle the matter within their own ranks and in this way reduce the need for any suggestion of legalized censorship to a minimum.

Following closely the announcement of the projected formation of the Art League, the National Association of the Motion Picture Industry made public the fact that David W. Griffith had been placed at the head of a committee of that organization to be given entire control of the nation-wide campaign against the censorship of motion pictures. This was authorized by a resolution adopted by the Executive Committee of the National Association placing its power in the hands of a small committee headed by Mr. Griffith to handle the situation practically without restrictions. The other members are to be announced in a few days. The Art League will probably be the initial step in the campaign.

Present at the meeting of the Executive Committee of the National Association of the Motion Picture Industry at which the action was taken were W. W. Irwin, general manager of the Vitagraph-V. L. S. E., presiding; William L. Sherrill, president of the Frohman Amusement Corporation; P. A. Powers, treasurer of the Universal Film Manufacturing Company; J. E. Brulatour, of Eastman Films; Lee A. Ochs, president of the Motion Picture Exhibitors' League of America; Samuel H. Trigger, president of the New York Exhibitors' League; Louis F. Blumenthal, of the Auditorium Theater, Jersey City; Louis L. Levine, of the Regent Theater, Brooklyn; William M. Seabury, general counsel; Frederick H. Elliott, executive secretary of the National Association, and Mr. Griffith.

PUBLIC LIKES "EYES OF THE WORLD"

Clune Production Has Premiere in Los Angeles and Is Well Received—The Picture Reviewed

LOS ANGELES, CAL. (*Special*).

The second Clune production, "The Eyes of the World," flashed itself into the liking of a capacity audience, at the big Clune's Auditorium on New Year's night, with the result that Harold Bell Wright, author of "The Eyes of the World," enjoys a new popularity and one that is bound to be a decidedly big one, because it will be composed of screen patrons. And screen patrons comprise the biggest aggregation of fans catering to any amusement or pastime.

Mr. Clune's new picture is aptly cast, uniquely introduced and marvelously photographed. It comprises an entire evening's entertainment. At the Auditorium the curtain goes up at eight-fifteen, there is no intermission and ten-forty-five sees "Finis" thrown on the screen.

California provided the locale for the making of "The Eyes of the World," multiple-reel feature. And though California has provided the background for pictures for the past eight years, yet no more beautiful locations have been recorded on the screen than those which make for the California atmosphere of "The Eyes of the World." Photographically, the picture is a record of the very best we have in this line. Enrique Vallejo was its photographer. Lloyd Brown is credited with the supervision of the picture and also with setting it to music. Both accomplishments reflect much credit upon Mr. Brown.

Until the picture is pretty well under way there is some difficulty in keeping track of its various people and keeping clearly defined the threads of the several individual stories, all of which converge toward a central one. When the central one itself has been reached, the clarity of the story is well established.

The individual work of those who make up the cast of "The Eyes of the World" is as well defined as was that which marked Mr. Clune's first picture, "Ramona." Monroe Salisbury, who was "Allessandro" in "Ramona," filled a several years' ambition when cast for "Conrad Le Grange, novelist." Jack McDonald, who by screen patrons will always be remembered for his "Flapjack" in "The Spoilers," was "Edward Taine, sensualist and broker." Jack Livingston as "Aaron King, Jr." had the heroic role of the picture. He took care of it nicely. Jane Novak was "Sybil Andrea," whose role was simplicity as the child of nature. Edward Peil distinguished himself in the heavy part of James Rutlidge and Kathleen Kirkham was the beautiful and feminine heavy, "Mrs. Taine." Lurline Lyons had the difficult make-up and important role of "Myra Willard." Arthur Tavares was the convict, "John Williard" and Beatrice Burnham was "Louise Taine." Fred Burns as "Brian Oakley" and Ah Wing as the Chinese cook finished out the main cast of the picture.

Violet Reed, Robert Dunbar, Katherine Miller, William Machin and Robert and Mary Burns completed the prologue cast.

"The Eyes of the World," in making its debut in Los Angeles rather than New York, is following the precedent of several others of the industry's big pictures, among them being "The Birth of a Nation," "Civilization" and "Ramona."

WRIGHT REACHES COAST

Kalem Expert Dines and Wines Members of Studios

LOS ANGELES, CAL. (*Special*).—William Wright, affectionately known in New York as Bill "Kalem" Wright, on his week-ago arrival in Los Angeles, arranged a dinner at the Alexandria Hotel. All members of the Kalem Glendale and Hollywood Studios and the motion picture press were the guests of Mr. Wright and the Kalem Company, and the occasion was a happy get-together one.

In the various talks which followed the dinner, and of which Mr. Wright was toastmaster, co-operation was the keynote. Many welcomes were extended Mr. Wright and the Kalem-ites who have recently come from New York to add their names to the Kalem Coast list, and on which is the notable name of Phil Lange, scenario editor. Mr. Wright, Mr. Lange and Miss M. E. M. Gibson, who has proved her efficiency as manager of the Kalem Hollywood studio, gave what might be termed the de luxe speeches of the evening. Others who responded to the talk invitation of Mr. Wright were Director James Horne, the comedians known as 'Ham and Bud," Helen Gibson, True Boardman, Director Walter Morton, Howard Mitchell, Henry Murdock, Stephen Arnold, Mr. Williams, technical director, Mr. Newman, of the Newman Exchange, W. H. Cree of the General Film Exchange, Marin Sais, Donald Bradbury, Mr. Oswald, photographic chief, F. Jonasson, S. Boyd of the Jacksonville (Fla.) studios, J. C. Jessen of the *Motion Picture News*, and Mabel Condon of THE NEW YORK DRAMATIC MIRROR.

Mr. and Mrs. Kenneth McGaffey were among the New Years Eve party hosts of the West Coast film colony. Theirs was a wonderful gathering. So also was that held at the home of Wallie Reid and Dorothy Davenport Reid. William G. Colvin also was among the list of party hosts and the Town and Country Club was the scene of a gambol by The Screamers. Director James Kirkwood entertained some of the American Film Company folk at a party at his Santa Barbara home.

ASSOCIATION "FEATURES"

Practically all of the prints for the sample reel of the film, "How the Great Stars Make Love," are in the hands of the National Association of the Motion Picture Industry and work on the assembly has been started. This reel is the first of the series of at least five which the National Association is going to issue as its "Annual Review" of the motion pictures of 1916. The films are to consist of cut-outs of the great scenes of the great pictures of the year.

The reel on "How the Great Stars Make Love" promises to be of tremendous interest. All sorts of stars will be included from the sweetest girls in the films to the most famous "vampire."

Prints for the second reel, "Great Fights of the Films," are already coming in, as are those for the text, "With the Funny Stars." The subjects of the other reels will be "Daredevil Stunts and "Great Thrills." It is possible that other reels with scenes selected for their artistic beauty, their perfection of composition and their elaborateness of setting will be included. The series will be released at weekly intervals.

HOLBROOK BLINN and Nance O'Neil, McClure stars in the Seven Deadly Sins, were both born in San Francisco.

NEW ADVISORY BODY

Minneapolis in Line with National Association

The second of the Advisory Committees which the National Association of the Motion Picture Industry is planning for all the film centers of the country was organized in Minneapolis, Minn., on Jan. 8. News was received at the office of the National Association last week to this effect.

Much of the credit for this organization is given to Thomas Furniss of Duluth, a vice-president of the National Association and one of the strongest exhibitors in the Middle West. Mr. Furniss has been active in the plans for this advisory committee ever since the Chicago Committee was organized in November, and was delayed only by the misunderstanding regarding dues, which was cleared up at the last meeting of the Board of Directors.

The new Minneapolis Committee is headed by Henry Friedman, manager of the Pathe exchange. W. K. Howard, manager of the Vitagraph exchange, is secretary and treasurer, and L. N. Robinson of the Fox exchange is vice-chairman. The new committee is now working on organization and memberships and will take up the local problems of the National Association, including legislation in the Northwest, as soon as it is in running order.

The work on the California Committee is to be taken up by P. A. Powers, treasurer of the Universal Film Manufacturing company, who is going West this month chiefly for this purpose, and Donald J. Bell, of the Bell and Howell company of Chicago, who is also in California this month. Mr. Powers is a member of the executive committee, and Mr. Bell is a vice-president of the National Association and an active member of the Chicago Advisory Committee.

CHAPTER 13 IS THRILLER

There is no hoodoo in number XIII when applied to the thirteenth episode of the Mutual-Signal fifteen-part serial, "A Lass of the Lumberlands," featuring Helen Holmes—"the heroine of the rail." This chapter contains even more dangerous bits of action than any of the previous ones and Miss Holmes adds to her reputation for hair-breadth escapes.

Among other thrilling scenes are a jump made by William Behrens from the roof of a string of cars standing on a siding to that of a passing train; Leo D. Maloney's perilous race on a horse without a saddle or bridle over hills and across canyons; a flying switch that cuts loose the caboose of a moving train and turns it upon a branch line, all done with the train in motion; one of the most sensational gun fights at close range ever staged, the shooting of Behrens from the top of the freight and his fall of more than thirty-five feet into a stream over which the train is passing.

MAUDE BERRI AS PRODUCER

Maude Lillian Berri, the comic opera star, who has entered the picture business as a producer, evidently worked along the right lines when she produced "Glory," which is released Jan. 15, by the Unity Sales Corporation. Since the first announcement was made last week, through the various trade papers, inquiries and bookings have been coming in steadily, and a surprising volume of business has been received up to date. Juanita Hansen has always been a good drawing card and when associated with two such well known comedians as Kolb and Dill as co-stars, the exhibitors are quickly grasping the opportunity of a sure fine success.

GOLDWYN ENGAGES ALAN DWAN

Noted Director with New Organization—Announcements of Interest from Company

Alan Dwan, the well-known director, has been signed by Goldwyn Pictures.

Dwan is perhaps best known as the director who made the best of the Douglas Fairbanks pictures which established that buoyant star as one of the sensations of the screen world—"The Habit of Happiness," "Manhattan Madness" and "The Half Breed.

Dwan is the clean-cut, collegian type, trained in and graduated from Notre Dame University, Indiana. He is an electrical engineer and after graduation taught electrical engineering at Notre Dame.

The most difficult type of motion picture scenarios to obtain for production are farce comedies and straight farces. America has many men and women most expert as actors in farce or farce comedy, but very few authors who can write them.

Margaret Mayo's entry into motion picture production and authorship is therefore of great moment to the industry and to the millions who see the screen productions—for Miss Mayo is one of the most expert and skilled authors of farce and farce comedy writing in the English language.

Her activities in Goldwyn Pictures Corporation will be manifold, but it is not to be expected that she will ignore this special field in which she has won an international reputation.

With Edgar Selwyn and Edith S. Ellis, Miss Mayo will pass upon and put into shape for production all of the manuscripts of the new company.

The perils that once beset a Pauline of the movies were as nothing compared to the things that have befallen Mae Marsh, the Goldwyn Pictures star, since she waved farewell to the palm coast from the observation car of a trans-continental train.

Mae Marsh hastened East and the frigid East embraced her unkindly—with an attack of grippe, an almost unshakable cold, and a frost-bitten nose.

W. A. BRADY NOT IN FAVOR OF "SPECIALS"

Believes It Better to Live Up to a Certain Standard, Rather Than Base All on a "Flyer"

In recently declining to compete for the services of a very prominent star who was in the market for a special release, William A. Brady, director-general of World Film, said:

"Probably there would be a large profit for the corporation in such an alliance. In fact I am convinced that there would be. But of its wisdom in the long run I am not so certain.

"The further we proceed the more I am convinced that the present policy of the World is the right one, with no come-backs. It involves nothing more than getting out the best pictures it is possible to get out, and selling them absolutely on their merits, never promising anything more than we can deliver.

"Even and reliable excellence is what we are after. We have many reasons for the belief that the public has grown to look for precisely this quality when its sees a World-Brady-Made announced, and that the condition is becoming more and more widespread every day.

"Why disturb a situation by throwing all our energy and a fortune of our money into a 'special' with a $100,000 star, necessitating big fees from the exhibitors and increased prices at the box-office?"

"PATRIA" IS BOOKED AT PALACE THEATER

Keith Theaters Here and in Several Other Cities Show Serial

With the release by Pathe of "Patria," the International's serial romance of society and preparedness, starring Mrs. Vernon Castle, another notable achievement has been recorded. The Palace, probably the greatest vaudeville house in the world, booked "Patria," as did Keith's Theater in Washington, Keith's Theater in Philadelphia and the ten other Keith theaters in New York. The only motion pictures shown at the Palace in the past have been news pictorials, while the other Keith houses have confined themselves to important productions.

A special private showing of "Patria" was held at the Palace Theater for the executives and employees of the B. F. Keith and associated interests. About five hundred were present, including prominent managers of out-of-town theaters or their New York representatives.

Much enthusiasm was manifested as Louis Joseph Vance's thrilling story was unfolded on the screen, with the full Palace orchestra furnishing the incidental music. Never before, probably, has such a distinguished and critical audience viewed any picture. E. F. Albee, general manager and half owner of the Keith circuit, after the showing said: "The story has a universal appeal. I greatly admired Mrs. Castle and I predict she will be very popular with motion picture audiences."

Among the others who attended the performance were A. Paul Keith, president and one-half owner of the Keith circuit; Martin Beck, head of the Orpheum circuit; Al Darling, manager of the Colonial; Harry Bailey, manager of the Alhambra; Harry Daniels, manager of the Orpheum; Benedict Blatt, manager of the Bushwick; William A. Massaud, manager of the Greenpoint; C. C. Egan, manager Royal; I. Robert Samuels, manager of the Riverside; Harry Croll, manager of the Prospect; Elmer Rogers, manager of the Palace; Reid A. Albee, son of E. F. Albee; Frank Vincent, general booking expert for the Orpheum circuit; Samuel Hodgson, general booking expert Keith circuit; Edward V. Darlingbooker, of Keith's New York theaters; Michael Shea, owner of the "big time" theaters in Buffalo and Toronto; Harry Davis, vaudeville magnate of Pittsburg; E. M. Robinson, booking principal theaters of Middle West; Carlton Hoagland owner of Henderson's, Coney Island; John Pollock, head of the National Vaudeville Photograph and Press Bureau, Walter J. Kingsley, general press representative of the Keeith circuit and the United Booking offices; C. P. Feilky, literary expert Orpheum circuit, and F. W. Proctor, head of the Proctor circuit.

"PEARL" GOES BIG

The Strand Theater in Haverhill, Mass., has been exceptionally successful with its run of "Pearl of the Army" which, it is announced, has been received in a manner never before equalled by a serial.

"GIRL PHILIPPA" IS RELEASED HERE JAN. 21

In the West, Vitagraph Feature Will Go to Public Jan. 28

"The Girl Philippa," Greater Vitagraph's dramatic presentation of Robert W. Chambers' famous story which had its premier at the Rialto Theater, New York, and broke all box-office records at that house, will be released through Vitagraph-V. L. S. E. exchanges in the East on Jan. 21 and in the West on Jan. 28.

The cities which will release this eight-reel picture, in which Anita Stewart is charmingly presented, on Jan. 21, are: New York, Atlanta, Boston, Washington, Philadelphia, Syracuse, Toronto, Cleveland, Cincinnati, Chicago, St. Louis, New Orleans, Kansas City, Omaha, and Pittsburgh.

"The Girl Philippa" will be released on Jan. 28 in the following Western Vitagraph-V. L. S. E. branches: Dallas, Denver, Los Angeles, Minneapolis, San Francisco and Seattle.

One result—really a picturesque sidelight on the premier of "The Girl Philippa," at the Rialto—is that Miss Stewart, always a recipient of a voluminous daily mail, has been really swamped with the letters which have poured in on her at the Vitagraph studios.

One exhibitor, in a large Middle West city, telegraphed Mr. Irwin:

"Give me 'The Girl Philippa' now for two weeks' run. I saw it at the Rialto. I want to put my house on the map once and for all. Philippa will do it. Just wire me dates and name your own price."

McCLURE EXHIBITOR AIDS

In order to help the exhibitor who books "Seven Deadly Sins," the series of seven five-reel features to be released through the Triangle exchanges at weekly intervals, McClure Pictures has compiled a comprehensive book that will be given to each exhibitor who shows the group of photoplays.

A four-column page is devoted to each of the seven dramas. Newspaper stories and display ads in abundance are furnished the exhibitor in order to help him connect his theater with the vast amount of advertising that McClure Pictures has been giving to "Seven Deadly Sins."

Twenty-seven different electros have been provided to aid the exhibitor in illustrating his house advertising.

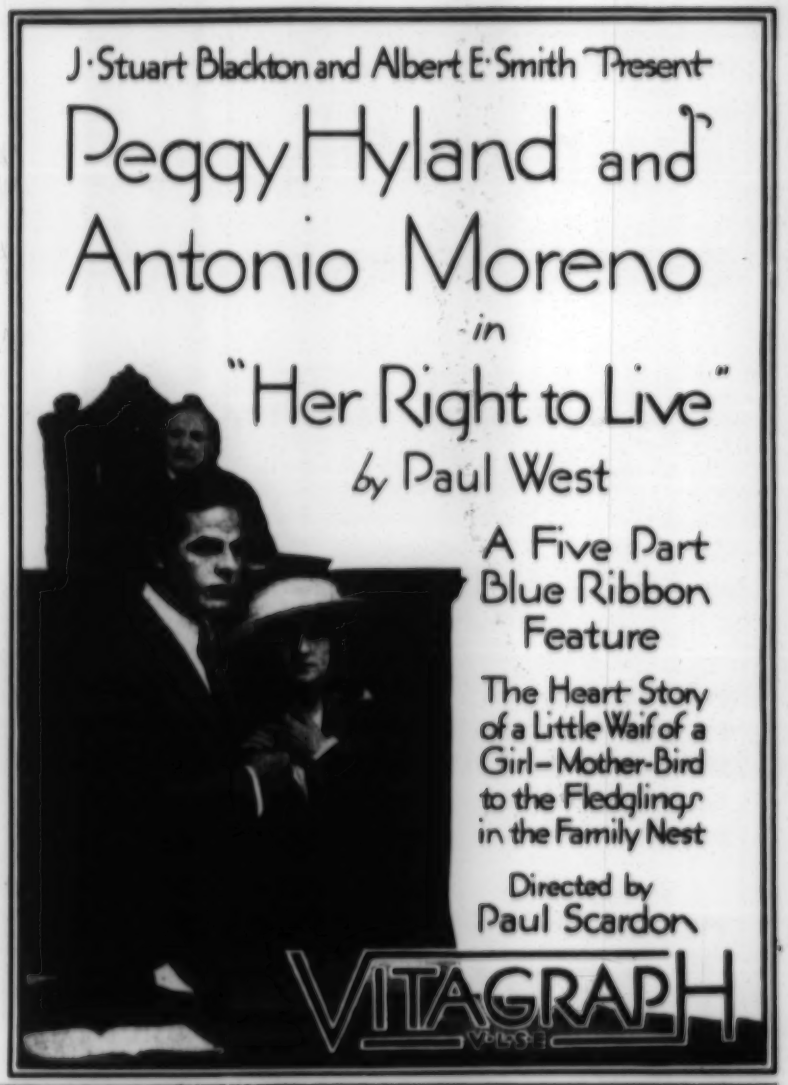
A feature of the book is a department suggesting special stunts and special ways of unusual advertising to help the exhibitor let the public know where "Seven Deadly Sins" may be seen.

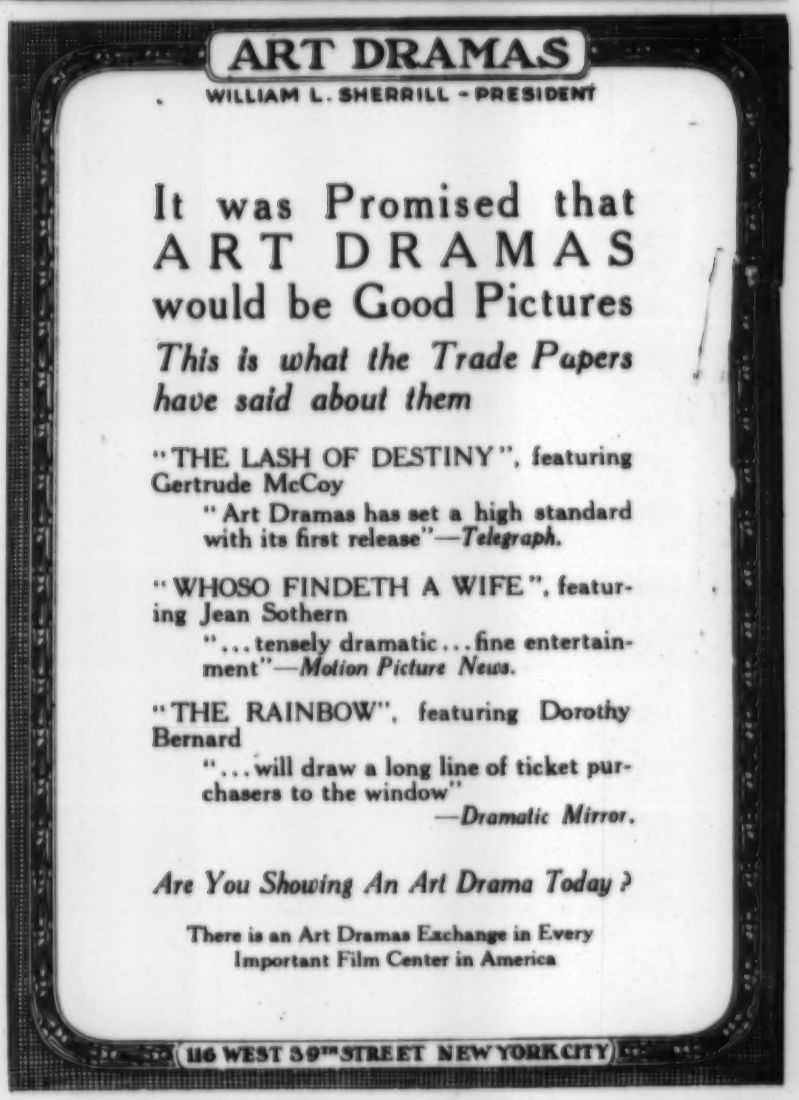
To each city special publicity will be sent, playing up stories that are of unusual interest to each locality.

A. E. STONE PROMOTED

A. E. Stone, for two years an executive at the Flying A studio, has been appointed manager of the Vogue Film Company in Los Angeles.

This promotion is in line with the policy of President S. S. Hutchinson, of the American Company, to advance those in his organization to positions of importance whenever the oppportunity offers.


J. Stuart Blackton and Albert E. Smith Present
Peggy Hyland and Antonio Moreno
in
"Her Right to Live"
by Paul West
A Five Part Blue Ribbon Feature
The Heart Story of a Little Waif of a Girl—Mother-Bird to the Fledglings in the Family Nest
Directed by Paul Scardon
VITAGRAPH


ART DRAMAS
WILLIAM L. SHERRILL - PRESIDENT
It was Promised that ART DRAMAS would be Good Pictures
This is what the Trade Papers have said about them
"THE LASH OF DESTINY", featuring Gertrude McCoy
"Art Dramas has set a high standard with its first release"—Telegraph.
"WHOSO FINDETH A WIFE", featuring Jean Sothern
"...tensely dramatic...fine entertainment"—Motion Picture News.
"THE RAINBOW", featuring Dorothy Bernard
"...will draw a long line of ticket purchasers to the window"
—Dramatic Mirror.
Are You Showing An Art Drama Today?
There is an Art Dramas Exchange in Every Important Film Center in America
116 WEST 39TH STREET NEW YORK CITY

FEATURES REVIEWED

(*Continued from page 27*)

But when, after leaving durance vile, cherishing sentiments of revenge against the judge who sentenced her, she gains clothing and culture from some unknown source, she develops an unnaturalness that is regrettable and may have been the fault of the director. It is hard to believe that Miss Pearson could consciously have overacted to the extent she did and have felt satisfied with her work.

The picture is one certain to please the audiences who attend the medium class houses. The final twist in the plot whereby the villainess turns heroine and saves the man she would have ruined, will bring certain applause. Exhibitors may with reason feature Miss Pearson in this somewhat "mellow" drama, if they are conducting theaters where this character of production is welcomed. A. H. S.

"THE BARRIER"

Ten-Reel Drama Taken from Rex Beach's Novel of the Same Name Produced by Rex Beach Pictures Co., Inc. Under the Direction of Edgar Lewis to be Released Probably on States Rights basis.

Merridy.....Mabel Julienne Scott
John Gaylord.....Russell Simpson
Dan Bennett.....Howard Hall
Necia.....Mabel Julienne Scott
Lieutenant Meade Burrell.....Victor Sutherland
John Gale.....Russell Simpson
Poleon Doret.....Mitchell Lewis
Ben Stark.....Howard Hall
Runnion.....Edward Roseman
"No Creek" Lee.....W. J. Gross
Alluna.....Mary Kennevan Carr.

The producers of this picture have lifted the enormous amount of material contained in Rex Beach's novel and screened it in such a way that it makes one of the most absorbing pictures of more than usual length that has been seen for a good while. Faithfully adhering to the book they have picturized the red-blooded Alaskan tale in ten reels that thoroughly hold the interest. Some people may think that 9,600 feet is too long for any picture no matter how entertaining it is, but it is safe to say that should they see "The Barrier," they would temper their statement somewhat.

The story is of the type that makes the pulses beat faster, as the many readers of the novel will attest. Reducing it to the skeleton it concerns the adventures in a Klondike mining camp of a girl who has been brought there by a rejected suitor of her mother—who was murdered by her father. She is considered a half-breed and when she falls in love with the lieutenant of the military station the barrier of her supposed red blood comes between them until it is learned that her mother was white. There is a sort of prologue to the picture which tells the early history of those concerned, and is the recital of a story taken from the middle of the book. This is a good stroke because it does not interrupt the action as it would if it were given as a flash back, necessarily long.

In every instance the cast deserves unrestrained praise. Mabel Julienne Scott plays the dual role of Merridy and her grown daughter Necia for all that it is worth, which is a great deal. In a performance that is absolutely a delight to watch, Mitchell Lewis gives a characterization among characterizations as Doret that is really wonderful. At the private showing last week at the Broadway Theater there were bursts of applause whenever Mr. Lewis terminated a scene. Russell Simpson showed restraint in playing first John Gaylord and then John Gale, the same man, living incognito some time later. His easy facial expression registered every emotion, and his ability was not limited thereto.

In the role of Dan Bennett who afterward assumes the name of Ben Stark, Howard Hall does some remarkably fine work as one of the villains and Edward Roseman is convincing as his accomplice. Victor Sutherland, W. J. Gross and Mary Kennevan contribute fine performances in their parts.

Edgar Lewis directed a well constructed scenario by A. Gil-Spear with such a high sense of dramatic value that nothing was overlooked. Every scene, except perhaps one or two at the very end, was made invaluable to the telling of the story. The thrills were carefully placed and the action is developed so that it compells attention. In short the general impression gathered is the consummate worth of everything. The sentimental scenes near the finish are slightly drawn out, but they will satisfy a great many people, as they did at the first showing.

The enormous popularity of the Rex Beach novel will prove a great box office magnet and the picture itself will more than please those who have been drawn into the theater. The fact that the film is a picturization of the book and by Mr. Beach also should figure conspicuously in the advertising. F. T.

EARLE WILLIAMS'S LATEST

Earle Williams, Greater Vitagraph's popular star, has been chosen to play the leading role in "Apartment 29," an original story by Edward J. Montagne, which is particularly adapted to Mr. Williams's methods of character portrayal. Paul Scardon will direct this Blue Ribbon feature. Ethel Grey Terry will play opposite Mr. Williams in "Apartment 29." In the supporting cast are Billie Billings, Denton Vale, L. Johnston, V. Stuart, Bernard Seigle, Frank Mason, and Tommy Brett.

"Apartment 29" is scheduled for release through Vitagraph-V. L. S. E. exchanges on April 16

THE MOTION PICTURES AND THE STAGE

E. D. Horkheimer, of Balboa, Discusses Conditions and Laughs at Expressed Fears

Says E. D. Horkheimer, secretary of the Balboa company:

"Is there war between film and stage?

"Has the popularity of the picture show threatened the life of the theater?

"Is there deadly competition between the speaking and the silent drama?

"Is there a place for only one of them?

"Must one be destroyed that the other may live?

"The critics seem to have gone all awry. The man steeped in the traditions of the stage can do no justice to the films, and the film fan of the more virulent type can't see the stage with a telescope.

"Just where these self constituted critics get their wisdom is not easily seen by the calm vision of the student of progress. The one either obstinately refuses to take note of an outstanding fact or he is ignorantly blind, while the other would cast away in a night an institution dear to the hearts of the people for more than twenty centuries.

"Is there any war between vaudeville and drama; between opera and drama; between the drama and the circus?

"Then why should the stage war on the movies or the movies on the stage?

"Listen, little children:

"The stage will live forever.

"The motion pictures will live forever.

"Each has its place that the other can never usurp; each is a necessary part of the social structure and each will endure.

"This new thing that has arisen in the amusement field has come to stay. Never doubt it. The critics who bark at the pictures might as well bay the moon. Some of them are unjust, some are deliberately vicious, none are fair. The present day drama is the sum total of more than twenty centuries of development. Wonder what a film-bitten critic of to-day would say of the drama if it were only fifteen years old?

"Give the movies a chance. Don't expect perfection in a day. Don't look ahead and say: 'See how far they have to go.' 'If you're fair you'll look back and exclaim: 'See how far they have come.'

"There is no real war between film and stage—it's all in the mind of the self constituted critic. Film and stage are as different as day and night, and the man who cannot see that the motion pictures constitute a new art in expression is simply not to be seriously considered. He has no vision—he cannot understand that a great new thing has arisen to bless mankind and that it is not merely a cheap form of entertainment bidding for the approbation of the masses.

"Granted that there are crudities, abuses and, in spots, dense ignorance, but just please note the progress of the entire industry during the last five years alone. The statement is here made without fear of successful challenge that the motion picture industry as a whole has made greater strides in a shorter time than any thing else in the history of the world. Let the critic consider the motion picture in its proper place—an art—an industry—an institution entirely apart from the stage, for the motion picture is all of these, a complex thing, while the stage may not be viewed as an industry at all.

"Why drag in the stage at all? We have never done so except when critics insisted upon beclouding the issue by upraising the stage and in the same breath discrediting the picture.

"The pictures are curing their own faults, but even imperfect as they may be, they are to-day furnishing the people with better entertainment at lower prices than any the stage has ever offered, and this cannot be gainsaid.

"The critic insists upon comparing the run of film offerings with the highest type of stage productions. Is not the cheap vaudeville and the ten, twenty and thirty cent drama part of the stage? What has the critic to say of them?

"There's no getting away from fairness. If you aren't fair you are not worthy to be heard.

"Listen, little children, once more:

"The stage isn't going to eat up the pictures.

"The pictures aren't going to consume the stage

"They shall abide side by side, each fulfilling its destiny as a blessing of mankind, the self constituted critic to the contrary, notwithstanding."

PANTAGES BOOKS NEW VITAGRAPH SERIAL

Western Circuit to Use "Secret Kingdom" in All Theaters

Pantages circuit of theaters, corresponding in the West to the Marcus Loew chain of theaters in the East, has booked "The Secret Kingdom," Greater Vitagraph's new fifteen-episode adventure serial in which Charles Richman and Dorothy Kelly are starred, in all the houses in the Pantages group as a first-run feature.

"The Secret Kingdom" will be shown for a full week for each episode in the Pantages theaters in San Francisco, Seattle, Spokane, Tacoma, Portland, Salt Lake City, Oakland and Los Angeles.

Marcus Loew booked "The Secret Kingdom" in all his twenty-four theaters after he himself had seen it on the screen. Mr. Pantages also examined "The Secret Kingdom" personally and, after seeing the first four episodes, closed with G. A. Faris, branch manager of Vitagraph-V. L. S. E. exchange in Seattle.

Mr. Faris reports to Walter W. Irwin, general manager of Vitagraph-V. L. S. E., that he has secured the highest rental price ever paid in the West for a photoplay serial.

The booking of "The Secret Kingdom" by the Pantages circuit was almost contemporary with Marcus Loew's contracting for this Vitagraph serial in New York.

GOOD REPORTS ON SERIES

"Perils of Girl Reporters" Is Greeted Enthusiastically

Reports from the Mutual Film Corporation's sixty-eight exchanges indicate that the Mutual has hit on one of the most compelling subjects ever presented in pictures in the series of newspaper stories, "The Perils of Our Girl Reporters," which began releasing Dec. 28. At even this early date after the first public showing of the opening story of the series "The Jade Necklace," enthusiasm enough has been shown to insure an unparalleled run for those fascinating stories out of the daily life of the newspaper man, a theme which has always proved interesting in fiction.

The names of Helen Grace and Zena Keefe, both of whom have had actual newspaper experience as well as in the pictures, is of interest. Mabel Montgomery, Edith Sinclair, Earle Metcalfe and William Turner, too, are adding further importance to the stories.

In the advertising of "The Perils of Our Girl Reporters" the Mutual Film Corporation, in accordance with its usual policy of "service beyond the films," is doing everything possible to aid the exhibitor in interesting his patrons in their series.

LASKY LEADER MAKES BOW

It Also Includes "Morosco Mutterings"—Comes from the Coast

LOS ANGELES, CAL. (*Special*).—The first issue of a once-in-a-while publication, with the emphonious title "Lasky Leader and Morosco Mutterings," blossomed forth on the first day of 1917. Kenneth McGaffey, Lasky-Morosco publicity chief, is responsible for the sheet which carries contributions from various of the heads and directors of both studios.

Milton E. Hoffman, whose duties as Lasky studio manager allow him never a moment for recreation, holds forth for half a column on "The Pleasure of Recreation." Director George H. Melford, whose system of directing is by no means a silent one, gives forth much wisdom in print on "The Silent Drama." Billy Elmer divulges beauty secrets and "The Boy from Home Drops In" for a column and a half, which ends with the initials of George DBois Proctor.

Director Frank Reicher discourses on "The German Drama in London," concluding with the remark "I have not laid the matter before the Kaiser as yet, but as soon as my plans are better formulated, I will do so."

Art Director Wilfred Buckland advocates "Simplicity in Sets," as "incidentally this plan will save me and my department much work."

Fred Kley, whose accomplishment is to see that the coin of the Lasky Studio is squandered not, sets joyfully forth on the treatise, "The Joys of Extravagance."

Holiday wires received from Jesse L. Lasky, Cecil B. De Mille and Jeanie Macpherson decorate the front page of the festive and interesting Lasky Leader and Morosco Mutterings. 'Tis hoped that the next issue of the "muttering leader" will be an early onrdee"s tao etaoi hrdlu rd lbe an early one. Herewith due credit is given the editor, Kenneth McGaffey.

CAINE TO STUDY AVIATION

Derwent Hall Caine, the Arrow Film Company star, who is featured in the production of his father's novel, "The Deemster," is on his way to Lake Worth, Florida, where he will take instructions in the art of aerial navigation. Mr. Caine has laid his plans and placed his order for a Burgess-Wright hydro-aeroplane, and is now preparing for a course of instruction in the same.

MAXINE'S ADVENT WELCOMED

Maxine Elliott's decision to become a star of the cinema for Goldwyn Pictures has aroused intense interest and in many sections of the United States editorials of welcome have been printed by influential newspapers and critics addressed to the noted beauty.

STRONG CAST FOR BEBAN'S NEW PICTURE

"His Sweetheart" Said to Be Shaping Into a Novel Production

Helen Jerome Eddy, Harry De Vere, Kathleen Kirkham, "Peaches" Jackson, Sarah Kernan, Robert E. Rolson, J. N. Leonard, Cecil C. Holland, and Charles Yorba are among the principal players who will appear in support of George Beban in the Morosco-Paramount picture, "His Sweetheart," scheduled for release during the last of the month.

The story itself was written by George Beban and Lawrence McCloskey in collaboration before the former went West to begin work on the production. There are a great many novel features in the story, as Beban was determined that, despite the fact that it had an Italian setting, it was to be very different from anything which he has ever done before.

The production was made under the direction of Donald Crisp and for the street scenes in the Italian quarter asphalt paving was actually laid in the studio yard, gutters and sidewalks were built and stores were erected along the street, which are said to resemble in every detail a typical section of the Italian quarter of New York.

J. C. GRAHAM WILL REPRESENT FAMOUS PLAYERS ABROAD

Foreign Activities of Corporation Necessitates New Official

Owing to the extent of the foreign activities already instituted and others contemplated by Famous Players-Lasky Corporation, it has been found necessary to create a new office, that of general foreign representative—and to the position J. C. Graham has just been appointed.

The engagement of Mr. Graham by Famous Players-Lasky follows closely upon the sending of Alec Lorimore to Australia and of Ingvald C. Oes to the Scandinavian countries. Mr. Graham's commission is a roving one, however, as he will make the whole world his office, traveling to any and all parts of the world for the purpose of bringing to the immediate attention of the exhibitors of foreign countries the best points of Famous Players-Lasky-Morosco-Pallas productions, which might not be seized upon by the foreigner until they are drawn to his attention.

Mr. Graham is well qualified for his important billet, having had a wide motion picture executive experience. He leaves the supervision of Mutual producing activities in the East to assume the duties of foreign representative for Famous Players-Lasky.

NEW PETROVA PICTURE

"Bridges Burned," with Mme. Petrova as star, will be released on the Metro program Jan. 29. The star herself is the author of "Bridges Burned," which was adapted for the screen by Wallace C. Clifton. Perry Vekroff directed the production, made at the Popular Plays and Players studios, and photographed by Neil Bergman.

"Bridges Burned" is the first Popular Plays and Players production to be released since the recent fire which practically destroyed the studios, but the release date remains the same as it was before the fire, such being the efficiency of the studios under the direction of Robert North, general manager, that no delay resulted.

SERIES AND SERIALS

"THE RAILROAD CLAIM INTRIGUE"

Episode of "Hazards of Helen" Series, Featuring Helen Gibson, Directed by Walter Morton, Released by Kalem

Barstow, a clever crook, conceives the idea of buying up old automobiles, staging "accidents" with them, and then settling with the railroad for goodly sums.

At the Lone Point crossing one of his dilapidated machines is hit by the onrushing train and the old flagman is discharged because it appears that he has been negligent in the performance of his duty.

Helen, the telegraph operator at Lone Point, gets a day off. She saddles her favorite saddle horse and starts out for the hills. There she meets Duncan, a railroad detective who has been sent to investigate the increasing number of crossing accidents. Through Duncan's field glasses they see the discharged flagman, who had gone fishing, set upon by Barstow, and one of his associates, rendered unconscious and driven toward the Lone Point crossing.

Realizing that the fast freight is due any minute and that the crooks are planning another fake accident, Helen rides like the wind to a point ahead of the crossing. As the freight thunders past she leaps from the saddle and clasping her arms about a stick of lumber protruding from a lumber car, draws herself up, dashes forward and warns the engineer just in the nick of time.

MOTION PICTURE ACTIVITIES EVERYWHERE

News of New Theaters, Changes, and Projects in Various Parts of the Country

Completion of plans for the construction in Youngstown, Ohio, of a $250,000 motion picture theater with a seating capacity of 2,000 has been announced by the Federal Holding Co., which lately secured a fifty-year lease on a large tract in the business district in Youngstown. Work is to start April 10.

For the amusement-seeking public of Honolulu there is to be built a new and modern theater with seating accommodation for between 1,600 and 1,800 and to cost $200,000.

W. A. Stone, representing the Reliable Film Company, is responsible for the announcement. He did not mention the site that has been secured, but it is understood that it is the Wolters site on Fort, near Union.

Stone came to Honolulu in October and has looked over the city first to see whether such a theater as is planned was needed and next to secure the location. He states that he has secured a 20-year lease of the site he desires, that ground is to be broken in January and the building pushed to completion and opened as soon as possible.

Upon the lot immediately south of Timerhoff's drug store, Prescott, Ariz., there has been erected a small structure of rough boards. This is the precursor of the De Luxe Theater, but by no means a sample of what the theater is to be. The little building is merely for use as a store house for cement, tools, etc. Chris Totten has the contract for the construction of the theater, which will be built upon the most approved plans for a film show. H. O. Wilson, manager of the enterprise, is here to superintend construction.

The first building to be erected in Kansas City, Mo., solely for film distribution has been started at 2024-26 Broadway. It will be a $50,000 structure to house the business of the Kansas City Feature Film Company, exclusive distributors in Kansas, Missouri, Iowa and Nebraska of the Paramount pictures.

Two buildings are being erected; in front a 3-story office building, 50x70 feet, in the rear a concrete film shipping room, 40x50 feet.

The new motion picture house, erected by William B. Keely on the site of the old Houck stables, on Chestnut street, Reading, Pa., is completed. The building has been leased to L. W. Magness.

At an expenditure of several thousand dollars, the Grand motion picture theater, at Beaver Falls, Pa., recently purchased by Samuel Goodman, has been completely remodeled and opened to the public.

The pictures are shown on a new mirror screen, made of solid glass, and music will be rendered by a four-piece orchestra under the direction of John Franks, former organist at the Colonial Theater. "The Last Man," a Vitagraph feature, was the opening bill.

Emil De Neuf has purchased the picture business of Owen Borten, at Hobart Mills, Calif., and will show Paramount pictures.

ANITA STEWART MAY LEAD MARCH AT JERSEY DANCE

Other Notables in Film World Promise to Be on Hand

So many acceptances of the invitations sent out by the New Jersey exhibitors to the screen celebrities to be present at the first annual ball of the Exhibitors' League to be held in Newark Feb. 1 have been received at League Headquarters that the ball promises to be the greatest affair from a social standpoint ever held in New Jersey.

Anita Stewart, the "Dresden Doll" of the films, has generously promised to be present and to lead the grand march with a personage of great importance whose name will be announced later.

Florence LaBadie, the Thanhouser star, will judge the contest of young ladies to join the movies, and with a number of Thanhouser stars will help to make the evening enjoyable.

Mr. and Mrs. Sidney Drew, Metro comedy stars, and everybody's favorites, have engaged a box and will hold receptions throughout the evening.

Marguerite Courtot, of the Famous Players, will act as chair lady of the Ladies' Reception Committee.

Dorothy Greene, the winsome International-Pathe star, and a number of her co-workers will entertain the guests.

Violet Merscreau and her special Universal company will produce one of the Universal publicity stunts.

Norma Talmadge has promised that if she is in New York at that time she will surely be on hand.

Madge Evans, favorite child artist of the World Features, will be present, and the list would not be complete without daring Pearl White, of the Pathe Company, in one of her famous sensational stunts.

Among the men who have accepted the invitation are Carlyle Blackwell, Ralph Kellard, Earle Williams, E. K. Lincoln, and Paul Panzer.

Billy Quirk, president of the Screen Club, says that he is going to bring a big delegation of screen club boys with him. Other celebrities to be present will be announced later.

AT THE THEATERS

RIALTO

Ethel Barrymore's Metro-Rolfe production, "The White Raven," is the feature attraction at the Rialto Theater, New York. Hamish McLauren, representative of managing director S. L. Rothapfel of the Rialto, saw the picture and immediately booked it for the theater. He was enthusiastic in praise of the star's powerful acting in the strong emotional and dramatic scenes of the production. "The White Raven is a winner," said Mr. McLauren. "We want it."

STRAND

German official war pictures and a photo-dramatic adaption of Charles Dicken's "Great Expectations," head the Strand Theater program this week. Louis Huff and Jack Pickford are co-stars in "Great Expectations," and the Famous Players Film Company, who produced the film, have given the stars an exceptionally well balanced cast including Frank Losee, Marcia Harris, Grace Barton, Herbert Prior and W. W. Black.

The management of the Strand Theater announces that it has signed a contract with the Essanay Film Company whereby the Max Linder comedies will be presented at the Strand Theater on exclusive release dates.

ORDERS SEIZURE OF FILMS AT THEATER IN CUMBERLAND

Judge Issues Order Supporting Contentions of National Drama

Suit was instituted last week in the District Court of the United States at Baltimore by the National Drama Corporation of New York against Mellinger Brothers, managers of the Maryland Theater, Cumberland, Md., and one R. R. Roberts. The suit grows out of a controversy between the National Drama Corporation and R. R. Roberts in connection with the photoplay entitled "The Fall of a Nation." The complainants alleged in their bill that Roberts had infringed their copyright in permitting the picture to be reproduced outside of the territory leased by the National Drama Corporation to Roberts.

Judge Rose, after due inspection of the certificate of copyright of "The Fall of a Nation," issued an order directed to Fuller Barnard, Deputy Marshal of the United States for the State of Maryland, directing him to seize, attach and hold in his possession any film or films located at the Maryland Theater, Cumberland, connected in any way with the photoplay, "The Fall of a Nation."

W. C. Burns, treasurer of the National Drama Corporation, and his counsel, Louis A. Tuvin, of the firm of Knapp, Ulman & Tucker, Baltimore, arrived in town Wednesday morning. They were met by Fuller Barnard, Deputy United States Marshal, and the latter gentleman armed with a writ of seizure took charge of the film, "The Fall of a Nation," just as it was about to be shown at the matinee performance at the Maryland Theater, thereby causing considerable disappointment to the large crowd waiting to witness the afternoon performance.

The National Drama Corporation was compelled to institute this proceeding inasmuch as it had certain contracts outstanding for the production of "The Fall of a Nation" in Maryland. Any production in Cumberland at this time according to its bill of complaint was without its sanction and consent and in violation of previously assigned territorial rights.

The defendant Roberts had heretofore produced "The Fall of a Nation" at Lynchburg and Roanoke, Va., and several other cities outside of his territory. Suits will be instituted by the National Drama Corporation against all theaters which have reproduced "The Fall of a Nation" in violation of the copyright act.

BROADWAY

"Twenty Thousand Leagues Under the Sea," the Universal Film Manufacturing Company's production of Jules Verne's famous masterpiece, is in its fourth successful week at the Broadway Theater.

"JOAN" AT 44TH ST.

At the Forty-fourth Street Theater, "Joan the Woman," with Geraldine Farrar as Joan of Arc, continues to attract large audiences. This De Mille production has been generally designated one of the most artistic and effective pictures of the year.

INVENTS "TWINOSCOPE"

Omaha Exhibitor Devises New Method of Projection

OMAHA, NEB. (*Special*).—Wilfrid Ledoux, manager of the Empress Theater here, has filed patent claims for the "twinoscope" by which two pictures relating to the same subject may be shown on the screen simultaneously. Ordinarily with a single projection machine it is necessary, for example, when a person is shown telephoning, to take off the scene and flash another showing the person at the other end of the wire receiving the message. With the twinoscope the two pictures will be shown at the same time side by side on the same screen.

On account of the scenes being practically doubled on the screen the ordinary five-reel feature will be shown in almost the same time as it now takes for three reels. Allowing for the scenes having to be some longer than ordinary it would still be possible to show the big ten or twelve reel feature in from six to seven reels.

GOLDWYN PICTURES

How Goldwyn Pictures Will Win the Great American Public

GOLDWYN PICTURES CORPORATION has been founded with the intention of contributing three important elements to its feature films—QUALITY, NOVELTY and STANDARD OF PRODUCTION. This will be accomplished by:

GATHERING together the *ablest dramatic playwrights ever* assembled under one management. Only those playwrights who have written tremendous financial successes will be called as our dramatic aides. They will write the Goldwyn plays, which will mean GOLDWYN QUALITY.

ENGAGING, whenever we want and can get them, stars of tremendous personality and fame who have made their reputations because of their work—not stars created by dubious publicity and silly advertising. Also, by bringing fresh and new personalities to the screen to support our celebrities. This will mean GOLDWYN NOVELTY.

RECRUITING able directors who will make refined and intelligent pictures; men who know drama and life—not just picture men who grind out so many thousands of feet of film to fill a program. Men whose productions always have box office value. This will mean GOLDWYN STANDARD OF PRODUCTION.

ADVISORY BOARD:
Samuel Goldfish, Chairman
Edgar Selwyn
Irvin S. Cobb
Arthur Hopkins
Margaret Mayo
Rol Cooper Megrue
Archibald Selwyn

GOLDWYN PICTURES CORPORATION
Telephone: Vanderbilt 11
16 East 42d Street New York

WORLD PICTURES BRADY-MADE

WILLIAM A. BRADY
In association with
WORLD PICTURES
Presents
MARIE DRESSLER
in
"Tillie Wakes Up"
Cast including
JOHNNIE HINES
Story by MARK SWAN
Directed by HARRY DAVENPORT

ADELE LANE
Address care DRAMATIC MIRROR

NILES WELCH
LEAD
Technicolor Motion Picture Co.
JACKSONVILLE, FLA.
Current Release—Miss George Washington
(Famous Players)

EDWARD JOSE
ASTRA—PATHE

MOTION PICTURE AFFAIRS ON THE COAST

Late News from the Studios in California—Personal Notes of Interest from All Sections

BY MABEL CONDON.

LOS ANGELES, CAL. (*Special*).—Two gorgeous new motion picture theaters are looming up proudly on either ends of Los Angeles' "Great White Way." Sid Grauman and A. J. Quinn are spending time, energy and money to add two more fin de siecle buildings to beautify the Western "Rialto."

Louise Huff, Jack Pickford's heroic sweetheart in "Seventeen," has been joyfully received at the Morosco studio, and has been introduced by her director, Edward J. Le Saint, to her co-star, House Peters.

Director Otis Turner persuaded the haughty Santa Fe Railway to loan him an entire Overland Express for the hold-up scene in the George Walsh picture. Three hundred passengers, one hundred pieces of baggage, thirty highwaymen, and Anna Luther in pajamas and bare feet, put on the peppery "touches" to this exciting Fox melodrama.

The Helen Holmes Company feel that if they survive the filming of the last round of their Signal Series, they can be immune from water, fire, and all other destructive elements of the air, on the ground and underneath it, so persistently have the jinxes of bad luck dogged their feet all the way through their serial, "A Lass of the Lumberlands."

Director William Worthington has turned in the five reels of "Face Value," featuring Brownie Vernon, Franklyn Farnum, Mark Fenton and the Countess du Cello.

The Rolin Comedy Players are still sleepy from holiday celebration; Manager Dwight Whiting and Bebe Daniels are sick with the grippe; Harry Pollard is tired out using twenty-five hundred feet of crepe hair the last two years, and Secretary Doane is weary of reading impossible scenarios.

Kenneth Harlan, leading dancer in Gertrude Hoffman's "Sumurun," arrived this week from Chicago to play juvenile leads opposite Bessie Love, Seena Owen, or Colleen Moore at the Fine Arts.

E. Mason Hopper, erstwhile Morosco director, is taking the Lasky Studio air, and incidentally directing Wallace Reid and Myrtle Stedman.

There is consternation at the Fox scenario department, searching out and selecting new pictures for Dustin Farnum and William, and for clever Gladys Brockwell, to say nothing at all for the Fox comedians, Edythe Hoskins, Hank Mann, and the other little laugh-makers.

Director Oscar Apfel is poring over Indian lore, preparatory to active work on the picturisation of Robert C. Chambers's famous Indian story, "The Hidden Children." The weird betrothal, the hideous Catharines-town altar dances, and the battle scenes are a big handful for even this new Yorke-Metro director.

The next Western Vitagraph feature, co-starring Edith Storey and Antonio Moreno, is Hamlin Garland's widely read Indian story, "The Captain of the Gray Horse Troop." For weeks Director William Wolbert is spending many hours' preparatory work, with the co-operation of both the United States and the Association of American Indians, as it is the intention of the Vitagraph Company to portray the Indian as a human being, with the same love and pasions, revenge and gratitude as the white Americans.

While James Kirkwood is directing in daylight Mary Miles Minter in the American-Mutual feature, "The Gentle Intruder," he is writing on the next picture for Miss Minter all about a girl losing her father's fortune, and then falling in love with a minister.

There is at Inceville a beautiful castle in the Balkans, built especially to stage the J. S. Hawks story starring William Desmond, armed with a pencil as an assaulting weapon to rescue Enid Markey.

Seena Owen, one of the most beautiful young women in the films, is welcomed back at the Triangle-Fine Arts studio, to be starred in a special play by Roy Somerville.

Lois Weber, Blue Bird directress, is finishing another of her smashing allegorical photodramas, "Even As You and I," featuring Ben Wilson and Mignon Anderson, supported by Priscille Dean, Bertram Grassby, Harry Carter, Earl Page, and Ernest Pasque.

Dan F. Whitcomb wirelesses of his trials sleuthing for inspiration for plays for Balboa's baby, Mary Sunshine. Dogs, straying kiddies, squelching parents, burros and bears, skinny sparrows or fat worms, an unreliable steno and a barrel of standard authors at his elbow are always dependable in moments of excitement.

Al Jennings, reformed bandit, enthralled his audience, Harry Carey and his Universal Company of cowboys, with thrilling tales of his days of banditry, while Carey furnished an old-fashioned "chuck-wagon" feast.

The ink isn't yet dry on a two-year contract between Thos. H. Ince and Charles Ray, said contract reading in starring terms that are said to be very flattering.

Louise Glaum is out-Baksting Bakst in the construction of her bizarre costumes to echo her emotion in her latest role as a daring French woman in sensational escapades at the Allies' front. Reginald Barker is the general—Inceville—director.

The Universal marvel child, "Lena Baskette," is being featured in a melodrama in which "Truth Shall Prevail."

In the filming of some scenes in her latest Lasky picture, Fannie Ward "watched the hula-hula dancers, so becomingly and charmingly garbed in grass skirts, lais, and —since George Melford selected the coldest day of the season—goosefiesh."

"My Fighting Gentleman" was especialy written by Nell Shipman for William Russell, to be released on the American-Mutual program. Now the scenario department are trying to find a better story, but the Russell-Shipman-American combination is hard to beat.

FLORIDA FILM ACTIVITIES

JACKSONVILLE, FLA. (*Special*).—Following shortly after the closing of the parent company, the Lubin company of Philadelphia, the Vim players disbanded and closed the former Lubin studio. Practically all of the members have made connections with companies here.

Harry C. Myers, formerly of Vim, and "Tweedledum" Perez, lately with the Eagle company, have formed the Encore Pictures Corporation and a studio is well under way. Space will be available for visiting companies. Rosemary Theby is playing leads with the new company and the well known Myers-Theby comedies will be continued. Others in an official capacity are C. M. Hesch and C. A. Walker.

It is stated that Fox Corporation will erect a studio here and occupy it permanently

The motion picture players here have formed a political club and will work for the re-election of the present mayor. J. E. T. Bowden.

The Thanhouser companies are expected this week.

The Screen Club will give a ball Feb. 12 in honor of Rose Tapley, who spoke here on "Better Films and How to Secure Them." The Woman's Club entertained at their club house on the afternoon of Jan. 10.

The Black Diamond company has leased space at the Kalem studios.

Madam Petrova and a company of players are expected shortly.

"Civilization" has been drawing good business at the Duval.

Gail Kane and Gerda Holmes, under the direction of G. Archibald, and a company of World Film Players are here for several weeks.

Bert Tracy, formerly with Vim, but now with the Kalem company, is confined in a hospital with dislocated ankles, the result of a "dare-devil" performance.

E. O. UEBEMANN.

BALTIMORE EXHIBITOR HERE

Bernard Depkin, Jr., manager of Parkway Theater, Baltimore, Md., was in New York last week arranging for feature bookings. He states that business is excellent, that he runs program pictures — week runs — and charges 25 and 50 cents admission.

PICTURES FOR SCHOOLS

HAVERHILL, MASS., (*Special*).—The Haverhill Board of Education is contemplating the use of motion pictures for educational purposes. The Lincoln and Parker Co., of Worcester, Mass. manufacturers of motion picture machines, gave a demonstration of the machines supplied and designed for this purpose, before the Superintendent of Schools, the teachers and principals. The machines differ somewhat from those used in the theaters in that they are more simple in construction and operation. They can be stopped at any point in the picture for an indefinite time without injury to the film. This stopping of the film permits necessary explanation by the instructor.

A motion picture machine has been installed in one of the churches here, and pictures are used in connection with the sermon.

C. T. ISSERTELL.

SELIG WESTERN TWO-REELER

William N. Selig calls particular attention to "Delayed in Transit," a two-reel Western comedy drama, released in General Film Company's service on Monday, Jan. 15. This is said to be one of Gilson Willet's best feature plays of shorter length and gives every opportunity for an unusual cast of players, including Frank Campeau, Tom Mix, and others. "Delayed in Transit," while carrying a strong plot, has its lighter moments when much real comedy is introduced in a logical manner. There is some expert horsemanship and beautiful scenery of the Mexican borderland.

On Saturday, Jan. 20, in regular service of the General Film Company a one-reel comedy drama of college life, "Cupid's Touchdown," is announced. The star is Jack Pickford, who is given every opportunity to present talented character work.

BRENON IS BETTER

Herbert Brenon, the well-known director, is recovering slowly from an attack of typhoid. It was announced Monday that he had passed the crisis and if he does not suffer a relapse will soon be on the high road to convalescence.

CHARLES FROHMAN'S PLAYS FOR SCREEN

Empire Corporation to Produce and Mutual to Release Them

John R. Freuler, president of Mutual Film Corporation, and the Frohman interests have just completed the organization and incorporation of a two and a half million dollar producing company to make the pictures for Mutual distribution. The new concern has been legally christened Empire All-Star Corporation, with the amplifying sub-title of "Charles Frohman Successes in Motion Pictures." The announcement comes concurrently from the offices of Mr. Freuler and Alf Hayman, representing Frohman interests. The project stands unique among picture promotions in that the capital stock of the concern is fully paid up and none is offered for sale.

The new company will maintain offices in New York, Chicago, and London, with studios in New York, California, and Chicago.

A number of the Frohman stars of major magnitude have been placed under special picture contracts, and operations are to begin at once.

The new picture company brings to the screen the famous array of Charles Frohman successes and the Frohman players; also a corps of directors trained in and chosen from the fields of the highest attainment in Europe and America.

Augustus Thomas, eminent dramatist, whose name is a part of the institution of the Charles Frohman Company, becomes an important factor in the new producing corporation. Mr. Thomas is the scenario chief and advisor to the picture producing interests of the Charles Frohman Company, standing there in the same relation that he has held so long with so much distinction in relation to the Frohman stage productions.

Work on the first of the Frohman-Mutual pictures will begin in New York about Feb. 1. Announcement will be made later of the title of the play and the name of the star who is to appear.

FAMOUS PLAYERS-FROHMAN COMBINE DISCONTINUED

No Need of Continuance of Plan, Declares Zukor

The Famous Players-Charles Frohman Company, a combination formed by the Famous Players' Film Company and Charles Frohman three years ago, for the purpose of presenting the dramatic properties controlled by Charles Frohman on the screen, has been discontinued, according to announcement made this week by Adolph Zukor, its president.

During the life of this company, which, upon the organization of the Famous Players-Lasky Corporation, became one of its many subsidiaries, a number of the Charles Frohman stage successes were adapted to motion pictures, including "The Moth and the Flame," "Zaza," "Bella Donna," "Are You a Mason?" "The Fatal Card," "Diplomacy," "The Mummy and the Humming-Bird," "The Morals of Marcus," and "The Dictator," all of which were released on the Paramount program.

The stock in the Famous Players-Charles Frohman Company, controlled by the Charles Frohman Company, which is today operating the theatrical affairs of Charles Frohman, has been transferred to the Famous Players Film Company.

The reasons for the discontinuance of the activities of this company were stated by Mr. Zukor as follows:

"From the inception of the Famous Players' Film Company, we were anxious to effect an affiliation with Charles Frohman because, among other things, of his distinguished position among theatrical producers of artistic stage offerings.

"Mr. Frohman's alliance with the motion picture was considered by the entire amusement world, as well as the public, as a great stimulus to the art of the motion picture. Mr. Frohman's interest in the new screen art was not limited to his desire to have reproduced before the camera the great plays which he had presented on the stage, but consisted of a real purpose to select and produce a series of plays that would be adaptable to subsequent screen translations.

"After we had produced all the plays controlled by Charles Frohman which in our judgment were suitable to our stars and producing requirements, we depended upon these new plays for the future activities of the Famous Players-Charles Frohman Company. The furtherance of this plan was abruptly terminated by the producer's tragic death on the *Lusitania*.

"There is therefore no longer any business necessity for continuing this subsidiary corporation."

LASKY RE-ENGAGES FORMAN

Tom Forman, juvenile and leading man, has renewed his contract with the Jesse L. Lasky Feature Play Company, in the productions of which he has been appearing for some time. Mr. Forman's new contract will insure his appearance on the Paramount Program for a long time to come.

R. A. ROWLAND AGAIN HEADS METRO PICTURES

Election of Officers Brings Few Changes to Corporation

At the annual election of officers of the Metro Pictures Corporation, the following were chosen: President, Richard A. Rowland, of New York; first vice-president, Louis B. Mayer, of Boston; second vice-president, James B. Clark, of Pittsburgh; treasurer, Joseph W. Engel, of New York; secretary and general counsel, J. Robert Rubin, of New York; executive committee—Richard A. Rowland, Joseph W. Engel, and Louis B. Mayer; directors—Richard A. Rowland, Joseph W. Engel, Louis J. Mayer, John Kunsky, L. Lawrence Weber, A. S. Beymer, O. N. Davies, John D. Clark, and James B. Clark.

Mr. Kunsky, whose home is in Detroit, is one of the most prominent motion picture men in the Middle West.

With the exception of Mr. Fitzgerald, who retires as first vice-president and also from the directorate, President Rowland and the other officers were re-elected. Mr. Mayer succeeds Mr. Fitzgerald as first vice-president and Mr. Kunsky succeeds him as director.

Reports which were submitted at the meeting showed that Metro had enjoyed an unusually prosperous year.

EXHIBITOR NOTES

S. A. De Waltoff, manager Orpheum Theater, West Haven, Conn., playing features and program, using Metro, Vitagraph, World and Paramount pictures, with a high-class patronage, reports business excellent. His Summer patronage is particularly heavy, owing to the seaside visitors.

* * *

Salvator Adorno, manager of Strand Theater, Middletown, Conn., running features and program, and who also manages two other theaters, finds that business is good.

* * *

Richard Miller, film representative for Poli Circuit, booking features from Metro, Fox, Vitagraph, etc., finds stars a valuable aid to business. He runs the features after vaudeville. Business is fine, it is reported.

* * *

Tom Moore, of the Garden-Strand theaters, Washington, D. C., running principally features from Metro, Triangle and Vitagraph, finds business above par. He enjoys a high-class patronage, including members of the House of Representatives, Assembly, Ambassadors and Government officials.

* * *

Charles Steiner, manager of the new Fourteenth Street Theater, Fourteenth Street and Second Avenue, New York city, running open market features, including program pictures, reports business up to the usual standard.

NEW ART DRAMA EXCHANGES

Lester Parks, widely known as a most successful exchange manager and owner, has established offices at 137 East Second Street, South, Salt Lake City, and at Welton Street, Denver, for the distribution of Art Dramas in the states of Colorado, Utah, Wyoming, and Idaho.

The Southern Art Dramas Corporation has opened their offices for the distribution of Art Dramas in the states of Texas, Oklahoma, Louisiana, and Arkansas, at 1911 Commerce Street, Dallas, and in the Film Building, New Orleans. These offices will distribute every week the Art Dramas release, from the studios of the Van Dyke Film Corp., the William L. Sherrill Feature Corp., the U. S. Amusement Corp., the Erbograph Co., of Apollo Pictures, Inc.

Francis J. Gilbert, perhaps one of the most widely known, and most popular exchange men in the Southwest, is the head of the new organization, and will take personal charge of the Dallas office.

NEW MANAGEMENT FOR THEATER

MCCOOK, NEB. (*Special*).—At the annual meeting of the stockholders and board of directors of the Masonic Temple Theater the old directors and officers were re-elected and a first dividend of five per cent. declared. Messrs. McConnell and Pennell, two business men of this city, who have managed the house since its opening six years ago, have resigned and C. W. Martin, who has been managing the picture end of the business, assumes full management. McConnell and Pennell's management was unique in that they performed their services gratuitously, but on retiring each was given a present of $200. The $80,000 cost is held by the Masonic Craft and local stockholders and the house is now practically free of debt. Mr. Martin will continue his policy of showing five-reel features on nights not taken by traveling companies. Business has been unusually good for both pictures and companies.

L. J. Snee has taken over the Electric Theater from E. E. DeLong and will continue the policy of that house in showing short reels. Two late serials are now being shown and business is good.

GEO. KEARNS.

A NEW FEATURE

Sol Lesser has just acquired the world's rights to a new feature. As a New Year's gift his wife presented him with an eight-pound baby boy.

BIG INCREASE IN BOOKINGS

Vitagraph Western Division Manager Reports to Head Office

H. D. Naugle, Western Division Manager of Vitagraph-V. L. S. E., with headquarters in Los Angeles, has arrived in New York after an absence of six months in which time Mr. Naugle has visited all the exchanges of his company west of the Mississippi. Mr. Naugle's chief object in coming East was to lay before Walter W. Irwin, general manager of Vitagraph V. L. S. E., his report for the last six months of 1916.

In this report Mr. Naugle points—and points with all proverbial and, in this case, well-earned pride—to the tremendous increase in gross and net business done by the various branches in his division during the half year just ended.

Several Vitagraph-V. L. S. E. exchanges show, according to Mr. Naugle, an increase of more than sixty per cent. in gross bookings. A number of the western exchanges also report a steady result of 100 per cent. collections.

NANCE O'NEIL IN "GREED"

Supported by a strong cast Nance O'Neil has made "Greed," one of "Seven Deadly Sins," McClue Pictures' series of five-reel features, a drama of great power, it is stated.

McClure Pictures announces this week that "Greed" will be the fourth of "Seven Deadly Sins," the first of which—Ann Murdock in "Envy"—will be released on Jan. 29. The others will follow at weekly intervals.

"THREADS OF FATE," JAN. 22

"Threads of Fate," a new five-part feature photodrama with winsome Viola Dana as star, has been completed by Columbia Pictures Corporation, and will be released on the Metro program Jan. 22. Eugene Nowland directed the production, the play being adapted for the screen by June Mathis from the original story by Richard Barry. The scene of "Threads of Fate" is laid partly among the coal-mines of Pennsylvania, and ample opportunity is provided for powerful picturisation. A great strike figures in the play.

HE LIKED "FAITH"

W. A. Mustard, manager of the Blue Mouse Theater, St. Paul, Minnesota, was so pleased with the Mutual-American Star production of "Faith," starring Mary Miles Minter, that he sent the following letter of appreciation to the local Mutual exchange:

"We had the pleasure of exhibiting your feature entitled 'Faith,' with Mary Miles Minter in the lead, at the Blue Mouse Theater here the first half of this week, and it was such a good production that I cannot let the opportunity pass without telling you how much the management of the Blue Mouse and its patrons appreciated it. Miss Minter is now one of the foremost movie stars of the day and this vehicle, 'Faith,' will add new laurels to her crown wherever it is shown."

SHERLOCK HOLMES AGAIN

Sherlock Holmes again makes his appearance in the latest of A. Conan Doyle's detective stories, "The Valley of Fear." The scenes are laid in a mining district of the United States, and carried across the waters to London.

The film, like the story, is said to be full of action, mystery and deductions.

Sir A. Conan Doyle, the author, displayed the keenest interest in the writing of the scenario, and personally gave his attention to the cast.

This picture is sold on a State Right basis, and is handled exclusively by John W. Heaney of New York City.

NEW NAME FOR HOUSE

The Rex Theater, one of the three Swanson houses, is to have a new name and a new deal. The name will be changed to the Strand, and the higher priced feature films will be presented at varying prices. The opening on Jan. 15 was Clara Kimball Young in "The Common Law." Following will come the greatly advertised "Daughter of the Gods." Prices for the latter will run as high as $1.50. Manager Ellison is very sanguine of the success of the new venture.

C. B. JOHNSON.

ANOTHER NEW ONE

PHILADELPHIA, PA. (*Special*).—A new building, to contain a photoplay theater and space for business purposes, will soon be erected at the northwest corner of Broad street and Columbia avenue. The theater will be under the direction of Stanley V. Mastbaum and Sablosky & McGuirk. The plot of ground upon which it will be built is 175 feet square and has been owned by the Dobbins estate for a long while.

MACKENZIE LEAVES PATHE

Donald Mackenzie, who during his four and a half years with Pathe has produced "The Shielding Shadow" "The Perils of Pauline" "The Galloper" "The Spender" "The Precious Packet" "The Challenge" and many other Gold Rooster Features, has severed his connections with that firm and is taking a well earned rest.

VIEWS ON CENSORSHIP

Western Newspaper Man Wages War Against Its Evils

J. H. Sweet, one of the best known newspaper men in the West, editor of the *Nebraska Daily Press*, of Nebraska City, Nebraska, has been championing the cause of the motion picture industry during the past few years, and has recently taken up the subject of censorship editorially in his paper in which he has been proving conclusively that censorship is a one-person opinion, a matter of viewpoint and the narrower the views the closer the concentration on the subject and the more bitter the denunciation.

His recent editorials have met with the sincerest approval from all the film men in that section and they have been lending him their every co-operation towards the forwarding of the movement.

A recent editorial that has been quoted was to the effect that "a woman in Denver, Colo., has about the same notion of film censorship as the *Press* has. In a letter to the "*Woman's Home Companion*," she says:

"We legalize what we want to do and penalize what the other fellow wants to do. I firmly believe in minding our own business when it comes to motion pictures. Where we wade in and 'censor' we might better be otherwise engaged. I am no admirer of vice; but it is nothing at all but individual points of view that constitutes censorship, and my opponent has as good a right to think as I have. I am so thoroughly in sympathy with picture producers who want to run their own business I cannot refrain from going on record as against meddling."

Censorship is, as this woman points out, one man's or one woman's point of view. True censorship is the sum total of public opinion and if it is to be regulated and individual censorship get the ascendency it should not be limited to motion pictures. Let's extend it to books, music, sermons and lectures. Then we shall have done away with free speech and free press in this country, as a lot of people seem insistent upon our doing."

BISHOP PRAISES PICTURE

"Civilization" Gets Endorsement of Dr. Brewster, of Maine

It is seldom that a bishop goes out of his way to indorse a motion picture production over his own signature. If a compliment is to be paid to a production it is generally done by the secretary or some intermediary. However, Dr. Brewster, of Maine, has had no scruples in this regard, for he comes out boldly in praise of "Civilization" in several of its humanitarian aspects. Quite recently he wrote to Hugo Sherwin, who was associated with the exploitation of the picture in the New England States, in the following terms:

"Permit me to thank you for the opportunity of seeing the wonderful film. 'Civilization,' last night. The remarkable scenes, so realistic and vivid, would in themselves constitute an unique entertainment. But the tremendous lesson of it all is certainly the most impressive feature. It seems to me well calculated to stir minds that would not perhaps be interested in theoretical discussion of the engrossing issue of War and Preparedness to seize the fundamental elements of the Peace Movement. The wonderfully reverent vision of the Christ, full of sorrow for the victims of international strife and the ambitions of rulers, makes a striking contrast, strong in suggestion. May this great film do much to cause our people to consider and set their faces against the false glories of war!"

NEW LICENSE SCHEDULE

SPOKANE, WASH. (*Special*).—City commissioners and managers of Spokane motion picture shows have agreed to a new schedule of motion picture license fees, in which reductions ranging from 12½ to 50 per cent are given. The city commissioners added an additional fee of $5 to $10 a week for houses that occasionally raise their prices, in an effort to equalize the difference between the larger and smaller houses when changes of the regular price of admission are made. Under the new schedule five-cent houses seating not more than 500 will pay $50 per annum; those seating 500 to 800, $75 per annum, and between 800 and 1,100, $100. License for ten-cent houses range from $50 to $150, and for fifteen-cent houses from $100 to $200. The city commissioners also are considering a plan to collect a double license from vaudeville houses which show moving pictures also.

ROBERT S. PHILLIPS.

VANDERBILT HEADS COMPANY

A new motion picture company has been organized, it is reported, to be known as Official War Films, Inc., with Wm. K. Vanderbilt as president. The object of the company is to raise funds for the American Ambulance corps and general war relief, its gross profits to be devoted to this work.

DINNER FOR H. A. BUGIE

More than fifty film exchange managers, salesmen and motion picture exhibitors of Cincinnati recently attended a dinner at the Cuvier Press Club, given in honor of Harry A. Bugie, manager of the Klein-Edison Film Company's exchange office, who left later for Philadelphia to take charge of the office of that company there.

Saturday, January 20, 1917

THIS IS THE LAST DAY FOR COPY

Dramatic Mirror Annual

Be In Time

The issue dated January 27th out in New York City January 24th

REGULAR RATES FOR ADVERTISING

TERRY RAMSAYE IN TOWN

Terry Ramsaye, the artistic and indefatigable publicity director of Mutual Film Corporation, whose offices are in Chicago, spent a day or so "in our midst" last week. Terry was engaged in looking over the ground and visiting old friends, several of whom he found in THE MIRROR office.

INSTALLING NEW ORGAN

Fleischmann and Goldreyer are to install a $15,000 organ in their Majestic Theater at 185th Street and St. Nicholas avenue. The Majestic is one of the newest and most attractive theaters in the Washington Heights district.

EDISON WANTS SCRIPTS

The Heroic and Triumphant Must Be the Dominant Note, Is Statement

Thomas A. Edison, Inc., announces that it is in the market and will pay worthwhile prices for stories suitable for appealing to youth as well as maturity.

Quoting Mary Austin in THE DRAMATIC MIRROR: "It has always been assumed that child psychology is grown-up psychology diluted with sugar and water. . . . Children do not think of themselves as children, but as kings and pirates and heroes and fairy princesses. . . . Always they figure themselves as grown-up, or at least doing grown-up things.

"The first condition of a successful child's play is that it should deal with a world of which children are not childish or 'sweet' or 'cute' or even pathetic, but heroic and triumphant. . . .

"Send us stories," say the Edison people, 'in which the 'heroic and triumphant' are the dominant notes. Ideals are natural to youth and we want them in our pictures, but not the goodby-goody negative and colorless ideals which it is sometimes assumed that Youth should cherish. We want stories that are wholesome, but in which there is danger and adventure and fighting towards a goal.

"We are searching for new Stevensons who can reveal the thrilling romance in the complexity of contemporary life. We do not want costume plays unless they are so exceptional as to stand with the accepted classics. There are plenty of pirate tales and fairy stories to be picturised. Give us something of the same spirit in stories of to-day. One and two-reel subjects are especially desired."

STAGING "THE PROMISE"

Fred J. Balshofer, president of the Yorke Film Corporation, has taken Harold Lockwood with him into the wilderness of northern California to produce "The Promise," the screen version of the novel of the same name by James B. Hendryx, in which Mr. Lockwood and May Allison are co-stars. Metro will present this picturization by arrangement with the publishers of the book, Harper and Bros.

BOOKS PICTURE IN DEFENSE

Exhibitor Forced to Show "Sequel" to Satisfy Crowds

Motion picture theater managers will go a long way to bring the crowds to their houses, but it is rather reversing the general policy when the people come in such numbers before a picture is even booked that the exhibitor has to show the film to get rid of the crowds.

Also it is not unusual for a manager to decorate his house to create the proper atmosphere for a special feature, but never before has a case arisen where the theater was rebuilt to accommodate one serial to be shown in four instalments.

Both of these exceptional cases were brought about by the desire of the public to see "The Sequel to the Diamond From the Sky."

Mr. Strine, manager of the Lyric Theater, Boone, Iowa, was so bombarded with questions concerning the "Sequel" by the fans of his town that he complained his ticket office was changed to a question and answer box about that particular picture and the only way he could do business and save himself from doing nothing but answer questions was to book the serial.

W. C. Treloar, manager of the Opera House, Ogden, Iowa, was unable to handle the crowds that thronged to his theater to see "The Sequel to the Diamond From the Sky." It took twenty minutes to clear the house on the first showing of this picture and he was forced to remove the orchestra pit and make a rear exit in the building to be able to handle the multitude of people with any facility.

TO CANADA WITH HOLMES

One of the most interesting of the trips that Burton Holmes has conducted in the land of Evangeline, Canada, is that where he takes his fellow travelers to Ottawa and Toronto. This is the fifty-first of the series of "weekly trips" that Mr. Holmes has been conducting for Paramount theatergoers around the world.

In this easy-chair journey, a veritable "Tale of Two Cities," Burton Holmes takes spectators to the capital city of Canada and also to the second largest city in the Dominion.

Photoplay Authors Real and Near

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

One writer on film authorship calls the present "the day of the amateur." We are not inclined so to think. While it is true that the newcomer with an unusual idea has been very successful this year; yet the unusual idea has always been welcomed in motion pictures. We are of the opinion that if the Old Guard will swallow pride and return again to the synopsis, that financial success will again be assured. Without a doubt the synopsis will continue acceptable in 1917 and all the arguments in the world will not alter this fact. True, the synopsis may not be art, but the film concerns are asking for them. When taking wares to market it is always wise to abide by market regulations. There is some art in connection with the movie synopsis at that. There must first of all be an original idea, there must be the knack of writing out that idea as tersely and as clearly as possible, and believe us, there is art connected with these two prime qualifications. Not every one knows a story and not everyone can tell a story desirably. Many bury a good story in a mass of words—thousands of them—and the good story is lost.

Adaptations—

We have received a letter from a well-known writer, who says the most successful of scenario writers are merely adapters. And we would stop the press to announce that the adapting of film plays is the most difficult of all items pertaining to motion picture plays. If a motion picture play is rightly adapted it is indeed an artistic bit of work. The original plot must be retained, the characters in the story must be true to the original work, and the story treated in such a manner that it will be easily recognizable on the screen. It is not at all easy to adapt a novel for motion picture purposes. When one is adapted properly, the adapter should be given credit for it.

Misinformation—

A self constituted authority on the art of writing movie plots classes about two-thirds of all the motion picture producing concerns in America as markets when he states, "they pay from $300 to $1,000 for all suitable plots." The sums stated are surely munificent, but the motion picture companies do not always pay that much money. One hundred dollars a reel is a price offered certain of the leading authors and accepted. Many receive less. We are not saying that "suitable plots" are not worth anywhere from $250 to $1,000. We are asserting that these nice sums are not handed over for all "suitable plots," and the sooner misinformation of this kind comes to an end, the fewer the disappointments.

PHOTOPLAY FEATURES ON THE MARKET

Paramount Program
Famous Players

Date	Title	Star
Jan. 1	The Slave Market—Drama	Pauline Frederick
Jan. 8	Great Expectations—Drama	Louise Huff and Jack Pickford
Jan. 15	A Girl Like That—Drama	Irene Fenwick, Owen Moore
Feb. 19	The Fortunes of Fifi—Drama	Marguerite Clark
	LASKY	
Jan. 4	The Evil Eye—Drama	Blanche Sweet
Jan. 15	Betty to the Rescue—Drama	Fannie Ward
Jan. 22	Lost and Won—Drama	Marie Doro
Jan. 25	The Golden Fetter—Drama	Wallace Reid and Anita King
Feb. 1	A Mormon Maid—Drama	Mae Murray
Feb. 5	Each to His Kind—Drama	Sessue Hayakawa
Feb. 12	The Black Wolf—Drama	Lou-Tellegen
Feb. 15	The American Consul—Drama	Theodore Roberts
Feb. 22	On Record—Drama	Mae Murray
Feb. 26	Winning of Sally Temple—Drama	Fannie Ward
	PALLAS	
Feb. 8	The Wax Model—Drama	Vivian Martin
Feb. 8	Her Own People—Drama	Lenore Ulrich
	MOROSCO	
Jan. 11	The Happiness of Three Women—Drama	House Peters, Myrtle Stedman
Jan. 29	His Sweetheart—Drama	George Beban
	PATHE GOLD ROOSTER FEATURES	
	Thanhouser	
Jan. 7	Her New York—Drama	Gladys Hulette
Jan. 21	The Image Maker of Thebes—Drama	Valkyrien
	Astra	
Jan. 14	Kick In—Drama	William Courtenay, Mollie King, Robert Clugston, and Suzanne Willis
	Greater VITAGRAPH V. L. S. E., INC.	
Jan. 1	The Soul Master—Drama	Earle Williams
Jan. 1	The Man of Mystery—Drama	E. H. Sothern, Charlotte Ives.
Jan. 15	Blind Justice—Drama	Katherine Sanders
Jan. 16	Indiscretion—Drama	Lillian Walker
Jan. 22	Her Right to Live—Drama	Peggy Hyland and Antonio Moreno
Jan. 29	The Glory of Yolanda—Drama	Anita Stewart
Feb. 5	Money Magic—Drama	Edith Story, Antonio Moreno and William Duncan
Feb. 12	Who Shall Cast the First Stone—Drama	Alice Joyce and Harry Morey
	UNIVERSAL RED FEATHER	
Jan. 1	Polly Put the Kettle On—Drama	
Jan. 8	Fighting for Love—Drama	Ruth Stonehouse and Jack Mulhall
Jan. 15	The Double Room Mystery—Drama	Hayward Mack and Edward Hearn
Jan. 22	Heart Strings—Drama	Allen Holubar and Maud George
Jan. 29	Love Aflame—Drama	Ruth Stonehouse and Jack Mulhall
	BRADY—WORLD	
Jan. 1	A Woman Alone—Drama	Alice Brady
Jan. 8	On Dangerous Ground—Drama	Gail Kane and Carlyle Blackwell
Jan. 15	The Man Who Forgot—Drama	Robert Warwick, Gerda Holmes, and Doris Kenyon
Jan. 22	The Bondage of Fear—Drama	Ethel Clayton, Rockcliffe Fellowes, Arthur Ashley and John Bowers
Jan. 29	Tillie Wakes Up—Comedy	Marie Dressler
Feb. 5	A Hungry Heart—Drama	Alice Brady
Feb. 12	The Red Woman—Drama	Gail Kane
	MUTUAL—AMERICAN	
Jan. 15	Beloved Rogues—Comedy	Kolb & Dill
Jan. 22	The Gentle Intruder—Drama	Mary Minter
	TRIANGLE	
	Fine Arts	
Jan. 14	The Little Yank—Drama	Dorothy Gish
Jan. 21	Nina, the Flower Girl—Drama	Bessie Love
Jan. 28	The Americano—Com.-Drama	Douglas Fairbanks
Feb. 4	Jim Bludso—Drama	Lucas
Feb. 11	The Girl of the Timber Claims—Drama	Constance Talmadge
Feb. 18	The Bad Boy—Drama	Harron
	Kay-Bee	
Jan. 7	Truthful Tulliver—Drama	W. S. Hart
Jan. 7	The Weaker Sex—Drama	Dalton-Glaum
Jan. 14	The Bride of Hate—Drama	Keenan-Margery Wilson
Jan. 21	The Iced Ballet—Drama	William Desmond
Jan. 28	Chicken Casey—Com.-Drama	Dalton
Feb. 4	The Crab—Drama	Thelma Salter-Keenan
Feb. 11	The Gun Fighter—Drama	Hart
Feb. 18	A Princess of the Dark—Drama	Bennett
	BLUEBIRD	
Jan. 1	Black Orchids—Drama	Cleo Madison
Jan. 8	The Piper's Price—Drama	Dorothy Phillips
Jan. 15	Her Soul's Inspiration—Drama	Ella Hall
Jan. 29	The Devil's Pay Day—Drama	Franklyn Farnum
Feb. 5	The Mysterious Mrs. M.—Drama	Harrison Ford, Mary MacLaren
Feb. 12	The Reward of the Faithless—Drama	Wedgewood Nowell, Betty Schade
	METRO Pictures	
	Rolfe	
Jan. 15	The White Raven—Drama	Ethel Barrymore
	Arthur James	
Feb. 12	One of Many—Drama	Frances Nelson
	Popular	
Jan. 29	Bridges Burned—Drama	Mme. Petrova
Feb. 26	The Secret of Eve—Drama	Mme. Petrova
	Columbia	
Jan. 8	A Wife by Proxy—Drama	Mabel Taliaferro
Jan. 22	Threads of Fate—Drama	Viola Dana
Feb. 5	The End of the Tour—Drama	Lionel Barrymore
	Yorke	
Jan. 1	Pidgin Island—Drama	Harold Lockwood and May Allison
Feb. 19	The Promise—Drama	Harold Lockwood and May Allison
	K. E. S. E. SERVICE	
	Essanay	
	EDISON	
Jan. 1	The Last Sentence—Drama	Marc McDermott, Mirian Nesbitt
	ART DRAMAS, INCORPORATED	
Jan. 4	The Rainbow—Drama	Dorothy Bernard and Jack Sherrill
	FOX FILM CORPORATION	
Jan. 1	The Island of Desire—Drama	George Walsh
Jan. 8	The Price of Silence—Drama	William Farnum
Jan. 22	The Darling of Paris—Drama	Theda Bara
Jan. —	The Honor System—Drama	Milton Sills
	SPECIAL AND STATE RIGHT FEATURES	
	FROHMAN	
Nov.	The Witching Hour—Drama	C. Aubrey Smith
	SELENICK	
Nov.	War Brides—Drama	Alla Nazimova
Nov.	The Foolish Virgin—Drama	Clara Kimball Young
Nov.	Panthea	Norma Talmadge
Dec.	Vera, the Medium—Drama	Kitty Gordon
Dec.	The Argyle Case—Drama	Robert Warwick
	ARTCRAFT	
	The Pride of the Clan—Drama	Mary Pickford
Dec.	"Absinthe"—Drama	King Baggott
	UNITY SALES CORPORATION	
Dec. 1	Land Just Over Yonder—Drama	
Dec. 15	Humanizing Mr. Winsby—Drama	
Jan. 15	Glory—Drama	
	SERIALS or Series	
Nov. 6	Lass of the Lumberlands—Signal Mutual	
Jan. 15	Yellow Menace, "The Casket of Tainted Treasure"—Unity	
Jan. 8	The Great Secret, No. 8, "The Hidden Hand"—Metro	
Dec. 27	Girl from 'Frisco, "The False Prophet"—Kalem	
Dec. 29	Grant, Police Reporter, "A Mission of State"—Kalem	
Jan. 14	Patria—Pathe	
Jan. 22	Pearl of the Army, "International Diplomacy"—Pathe	
Jan. 29	The Seven Deadly Sins—"Envy"—McClure	

AROUND THE TABLE

"MABEL TALIAFERRO," remarked the Orator, with a flourish, as he sat down at the favorite table of the Cormorant's Club, in the little old Cafe Nemo, "deserves a blue ribbon and a gold medal."

"Why?" asked the Gentle Critic, curiously.

"She's invented a Maxim silencer for dogs which live in apartments and bark or howl or whine at the slightest provocation. You see the Metro star heard about an idea used to silence mules in the war zone and now she's tried it out on her dog, Honey."

"What was the matter with Honey?"

"She says he has neurasthenia; that all flat-dwelling canines have it from being shut up without exercise. Even when a colored boy ran Honey up and down the street for five miles, he didn't improve. In fact he got worse. So she attaches the invention to the dog's throat in such a way that it presses on the vocal cord, without giving the slightest pain, and the sounds emitted by the animal are simply dulcet musical tones, like the chirping of a cricket."

"Did you say critic?" asked the Truculent Poet? "Because if you mean our gentle friend, here, believe me, bo and brother—he emits no dulcet sounds—he chirps like a last year's siren that has a cold in the head from singing to sailors and lurin' them to destruction."

"You're mixed," gently objected the Man in the Corner—"the siren you're thinking of is——"

"Now wait," interrupted the Poet, "I been a sailor more years than you've got hairs on your head and I know all about Sirens. I'll recite a poem I wrote about 'em":

And before they had time to escape he began:

"Oh, when I was a handsome sailor lad
And sailed the briny sea
I cruised upon Lake Michigan
With the old scow 'George Pardee.'
One day while I stood on the after deck
I heard a sound so sweet
I turned and almost broke my neck
And there my eyes did greet
A picture I shall ne'er forget,
'Twas a mermaid sitting there
On a rock abaft our weather bow
A-combing her yellow hair—
Yes, a-combing her yellow hair——'"

He got no further. Simultaneously the contents of three mugs of ginger ale descended upon his devoted head and he subsided in mute and moist disgust.

"By Jove," declared the Critic, "if I see Mabel Taliaferro, I'm going to buy six of those silencers of hers and attach 'em all to him at once."

* * * *

"They tell me," remarked the Critic, "that as soon as Mae Murray, Lasky's star, got married, she fled to the mountains."

"Gee, what for?" asked the Poet.

"She went there to work in a picture, you chump," replied the Gentle Critic. "Which reminds me—speaking of Lasky's—they say that recently Fannie Ward was told that they were going to Tia Juana to film a big scene, and that there was a swell casino and racetrack there. Fannie had visions at once of Monte Carlo and the Riviera, so she packed all the best clothes she owned in about six trunks and shipped 'em to Tia Juana. When she got there all she found was a bunch of Mexican peons, a few punchers and a gang of disgusted looking railbirds, playing chuck-a-luck and keno. What Fannie said isn't reported."

* * * *

"I hear Pete Schmid is going to write a scenario for Mary Pickford," said the Man in the Corner.

"Yes, and he'll name it, 'The Swan Song of the Ex-White Hope,' laughed the Critic. "Honestly, I think Pete is beginning to lose flesh, but then he can stand it. Take fifty pounds off him and he'd be a little nearer normal."

* * * *

"Which reminds me," said the Orator, "my friend Parsons, over at Pathe, handed me a letter the other day that Hal Roach of Rolin got from a Japanese, who once worked for him while he was traveling in Japan. Here it is, if you'd like to read it. I think it's a wonder."

He passed the following communication to the Man in the Corner who read as follows:

Nagasaki, Japan, Nov. 18th, 1916.
To Mr. Hal Roach,
Directors for the Rolin Comedies Reel for Pathe,
Los Angeles, Cal., U. S. A.
Dear Sirs:

I write you with the remembrances of the time when I were employs under your personality in this place a years ago or two. I have inform that you are now a manufacture of films, and I write with graciously to you for a reasons best in explanation as henceforth. I very much would like have position in the company under your meritorious direction and I will be highly obliged if you obtain the kindness to tell me:

If you obtain some work to give me; if it becomes essential to obtain specials knowledges for it; if the work in your direction will be permanent; and what would be the reward of it (the less and the more or less). I have inform for you that I traveled some littles since departure from home. My ages are twenty-four years. I retain somewhat of Life, least a little on accounts of having been contracted for services of our states, in with different persons. I have known middlingly the low and high classes overall and can become able to give you inform to make your human pictures quantities real, also Sir, perhaps of soon performing histrionics for the comedies. With waitings for you kindly answer, and very yours truly,

WATO WAMATO.

* * * *

"Brother Ben informs me," said the Critic, "that Marguerite Clark just laughs nowadays when people talk about the high cost of living. You see she eats so little that it doesn't make a dent in her pocket book."

"That high cost of living talk is no joke" declared the Truculent Poet, with a profound sigh. "I've been living on oysters till I am ashamed to look a pearl necklace in the face. I was talking to Tom Kennedy about it the other day and Tom says as how he agrees with me. It seems he went to see a rich man a few days ago on some business or other and the magnet——"

"You mean magnate"—interrupted the Orator.

"I mean what I said," frowned the Poet. "Everything in the metal line sticks to him—anyway the man took him into his study and left him there a minute while he went out for the cigars. The safe door was standing open and Tom just peeked in out of curiosity—what do you suppose he saw?"

"The papers, I suppose," sneered the Critic.

"Not on your figgerhead! He saw a cold joint of beef and a nice fresh steak, with a couple of radishes and a Bermuda onion."

* * * *

They glared at the Poet for a minute; he grinned in answer and then they arose and departed for their several homes.

TRIES OUT "CENSORSHIP KICKERS"

Plan Adopted in Utah to "Call Bluff" of Agitators Is a Success

Out in Utah, where there have been great doings in the evangelistic lines, and where a lot of dust has been kicked up over censoring certain pictures, exhibitors came to the conclusion that a great deal of the talk was actually bluff, and the question started to go the rounds, "Are people vitally interested in the question of censorship?" and "Do the agitators know what they are talking about; if not, do they care to take the trouble to inform themselves?" and "Is there not a big class of individuals who love to pose, break into print and generally kick up a lot of fuss just for the sake of standing in the limelight as the all-wool-and-a-yard wide custodian of the public morals?"

George E. Carpenter, publicity director of the Notable Feature Film Company, distributors of Paramount Pictures in Utah, and also the manager of the Paramount-Empress Theater, of Salt Lake City, proved to himself that the people were not interested. In a recent communication regarding the questions at stake among the exhibitors, he said that one exhibitor in Salt Lake experimented on how many were really vitally interested.

"This exhibitor issued a neatly printed card of invitation to attend a private showing of a certain picture. On it he besought criticism and advice; he asked the mayor, chief of police, city commissioners, woman's clubs, every minister, including a certain evangelist who had been attacking the motion pictures, and a number of prominent citizens of Salt Lake, to be his guests. The invitations were artfully worded so that if anyone was looking for something naughty perchance he might see it on the screen.

"Then the management turned on the heat, engaged his music, threw open the doors and waited.

"Of the three hundred invitations issued, twenty-seven were handed in at the door. Of the twenty-seven amateur censors at least ten came with cards handed to them by the original recipients. In other words, ten came who were not invited, but who were looking for cheap entertainment.

"The only conclusion to be drawn from this showing was that all these people who have been kicking up such a fuss in Salt Lake recently are really not enough interested in the question to investigate for themselves.

"It was a mean trick to play upon the chief of police and I told him so. The chief laughed and seemed to be pleased at the outcome of the experiment."

Walter Wright
Producer—Keystone Pictures
Cannon Ball
Saved by Wireless
Dizzy Heights and Daring Hearts
Love Comet
A la Cabaret
Dollars and Sense

SCOTT SIDNEY
Director
PARAMOUNT
"THE ROAD TO LOVE," with LENORE ULRICH.
TRIANGLE
"THE DESERTER," with CHARLES RAY.
"BULLETS AND BROWN EYES," with BESSIE BARRISCALE.
"MATRIMONY," with JULIA DEAN. "WAIFS," with JANE GRAY.
"THE GREEN SWAMP," with BESSIE BARRISCALE.
"THE WIND IDOL," with KATHERINE KAELRED.
"THE PAINTED SOUL," with BESSIE BARRISCALE.

Jolly Della Pringle
COMEDIENNE
Late KEYSTONE RELEASES
Social Cub
Haystack and Steeple
Harry Pollard Co.
Madame Trixie
Butterfly Girl
AT LIBERTY for SPECIAL ENGAGEMENT
KEYSTONE STUDIO

BEN WILSON
STARRING
Soon to be Released. The Classic Detective Serial
"The Voice on the Wire"—Directed by STUART PATON
IN PREPARATION "Even As You and I"—Directed by LOIS WEBER
UNIVERSAL

GAIL KANE
American Film Co. Santa Barbara, Cal.

BURTON KING
DIRECTING
MME. PETROVA

HENRY KING PATHE BALBOA STAR
DIRECTING Little Mary Sunshine Stories
Releases—"Little Mary Sunshine," "Shadows and Sunshine," "Joy and the Dragon"
Coming—"Twin Kiddies"

CHESTER BARNETT
LEADING MAN
The Mabel Condon Exchange, Business Representative. 1017 Longacre Bldg., New York City

THE BIOSCOPE
IS
THE ENGLISH TRADE JOURNAL of THE MOVING PICTURE INDUSTRY
Annual Subscription (post free), 16s. (Dollars, 3.90)
85 Shaftesbury Avenue LONDON, W

THE WILLIAMS PRINTING COMPANY, NEW YORK